

creative beading

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41

EXCITING
PROJECTS
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STEP-BY-STEP
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Vol 3 No 6





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DESIGNER QUEST

DESIGNER QUEST #12 SPONSOR, Dangley Bits and Things, put together some challenging packs for participants in the 12th Beading Forum Dot Com Designer Quest.



Participants had two colour themes to choose from - a Christmas themed red and green pack and a pink and purple pack. With this designer quest running into December, the red and green packs were a popular choice! Packs contained glass pearls, gemstone chips, glass beads, drops and findings.

Beading Forum Dot Com members did an excellent job of utilising the materials supplied in the packs. The packs gave members a wonderful opportunity to try a technique they may not have attempted before. In this quest we saw many different techniques used by members - from stringing to wirework to peyote stitch.

As always, judges had a difficult task of choosing only two entries from all of those submitted. Congratulations go to Designer Quest #12 winner Janelle Grimshaw, and also to recognition award winner Chrissie for their Christmas themed necklaces.

Well done to all those who entered!

Beading forum dot com dot au welcomes all new members to its community. Registration is free and you will be surrounded by many like-minded beaders.

Please visit us at www.beadingforum.com.au soon!

See our latest Designer quest at www.beadingforum.com.au brought to you with the kind support of Creative Beading magazine.

www.beadingforum.com.au

WIN! A YEAR'S SUBSCRIPTION TO CREATIVE BEADING

Let's have some fun. For your chance to win a 12 month subscription to Creative Beading we are running a competition for you to give us a catchy phrase for the spine of the magazine.

For those of you who may not have noticed, for a number of issues now we have been running on the spine of the

magazine a little phrase and giving it a beading flavour. Have a look!

Well, the team at Creative Beading thought it would be fun if you the reader had a chance to have a go at coming up with some ideas! Send your phrase to:

Creative Beading Phrase Competition
PO Box 8035, Glenmore Park NSW 2745.

The winning entrant will have their phrase on the spine of the magazine and receive the next 7 issues of Creative Beading FREE.

Congratulations to Ms G Abberton of Warruron Qld for 'Born to Bead' on this issue's spine.

MATERIALS

140 x head pins
1.5cm extension chain
1 x parrot clasp
4 x ring crimps
25cm Tigertail wire

BEADS

120 x (approximately) selection of pearls – mixed sizes

18 x (approximately) large size rounds – pearl shape

TOOLS

Round nose pliers
Chain nose pliers
Cutters

LENGTH: 18cm

Make this simple and pretty pearl bracelet designed by the team at Kalash Beads

STEP ONE

Thread pearl bead onto pin; using round nose pliers form a wrapped loop. See basic instructions on wrapped loops. Choose the pin length that is appropriate for the size bead you are using to minimise wastage of silver. Trim any excess wire.

STEP TWO

Repeat this process for remainder of selected pearl beads until you have approximately 120 small and 18 large beads completed.

STEP THREE

Thread 1 x pearl onto wire and loop it through the end of the extension chain. Turn and close the loop using the pliers.

STEP FOUR

Thread extension chain onto Tigertail, thread two crimps on, make a loop, feed back

through the two crimps. Flatten or fold crimps with pliers to complete the end with the extension chain attached. Trim end of wire left over.

STEP FIVE

Thread pearl beads onto the wire randomly.

STEP SIX

Test length for your wrist; thread clasp and crimps to complete the side. Loop Tigertail back through crimps and flatten or fold crimps.

KITS: Available.**Kalash Beads**

Telephone 07 4124 8229
www.kalash.com.au

Rating



Pearl Perfection



MATERIALS

- Gold fill clasp
- 1 x 5cm gold fill eye pin
- 5 x 5cm gold fill head pins
- 1 x 8mm gold fill or vermeil soldered jump ring
- 1 x 6mm soldered jump ring
- 2 x gold fill earring hooks
- 3-4cm gold French wire
- 6 x 2mm gold fill crimps
- 2 x 40cm lengths of medium weight gold 'Soft Flex'.

BEADS

- 1 x 25mm raised floral heart
- 6 x 18mm raised floral lentils
- 4 x 11mm raised floral rounds
- 24 x 6mm frosted quartz rounds
- 12 x 8mm frosted quartz rounds
- 12 x 10mm frosted quartz rounds
- 24 x 4mm vermeil daisy spacers
- 3 x 5mm pink Swarovski crystals
- 48 x 3mm peridot rondelles
- 30 x size 12 Japanese seed beads—dark pink silver lined
- 2 x 3-4mm gold fill beads

TOOLS

- Crimping pliers
- Chain nosed pliers – 2 pairs
- Wire cutters

Rating
• • • •

Who can resist roses and crystals?

This design by Wendy Bergamin has both.

DESIGN NOTE

I used a large holed spacer as the centre joint and the 6mm jump ring for the clasp to close into, but if you purchase a two part clasp delete it from your shopping list.

NECKLACE**STEP ONE**

Thread 1 x daisy spacer, large heart, 1 x daisy spacer, pink seed bead onto eye pin. Join to 8mm jump ring with a wire wrap loop. Cut off excess wire.

STEP TWO

Thread onto 1 x head pin, 1 x pink Swarovski crystal, 3 x peridot rondelles, 1 x pink seed bead, 3 x peridot rondelles, wire wrap joining onto the loop of the eye pin at the base of the heart. Thread 1 x head pin with 1 x pink Swarovski crystal, 2 x peridot rondelles, 1 x pink seed bead, 2 x peridot rondelles. Wire wrap on one side of the first head pin. Repeat with the other head pin. Make sure the longer head pin sits in the middle.

STEP THREE

Thread 1 x crimp and a 5mm section of French wire onto one length of Soft Flex. Loop through 8mm jump ring, threading Soft Flex back through crimp tension to form a loop in French wire with jump ring enclosed, with a tail of about 15mm. Fold or flatten crimp.

STEP FOUR

Thread 1 x daisy spacer, 1 x lentil, 1 x daisy spacer onto the Soft Flex making sure that the tail also goes through the daisy spacers and lentil and cut off any excess on the short tail.

STEP FIVE

Thread on 1 x peridot rondelle, 1 x 10mm

quartz bead, 1 x pink seed bead, 1 x 10mm quartz bead. Repeat this step three times; thread 1 x peridot rondelle.

STEP SIX

Repeat Steps 4 and 5 (ignoring the snipping off of the tail) but substitute the 8mm quartz beads for the 10mm ones.

STEP SEVEN

Repeat Steps 4 and 5, ignoring snipping off of the tail; substitute the 6mm quartz beads for 10mm quartz.

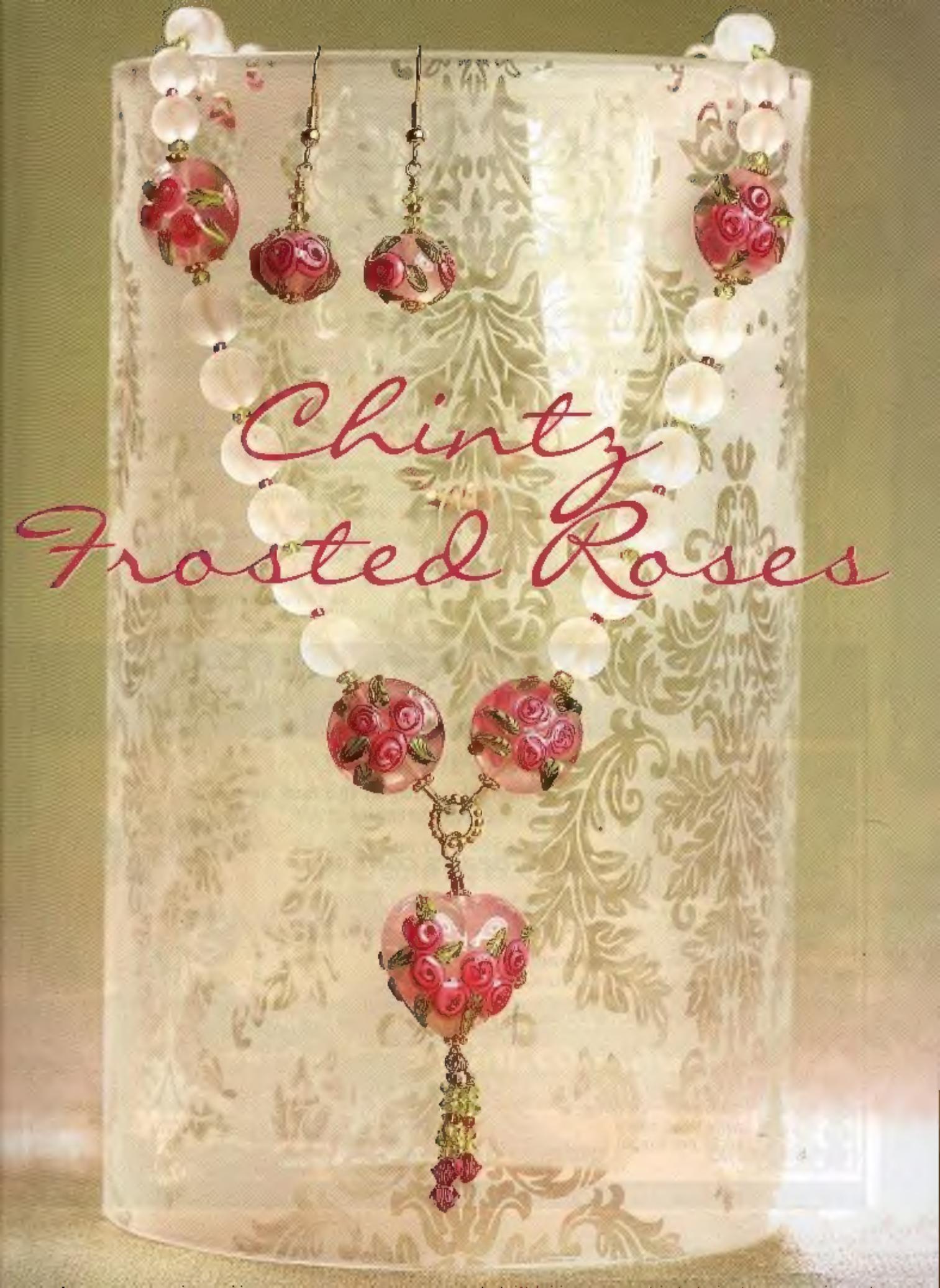
STEP EIGHT

Repeat Steps 4 and 5, ignoring the snipping off of the tail; substitute 1 x round raised floral bead for the lentil, 6mm quartz beads for the 10mm ones. Omit the last peridot rondelle.

STEP NINE

Thread 1 x daisy spacer, 1 x crimp, 1 x 3mm gold fill bead, 1 x crimp onto the Soft Flex. Cut a section of French wire approximately 8mm, sliding onto the Soft Flex. Thread the Soft Flex through clasp loop and back through the crimps and the gold bead





Chintz Frosted Roses





and daisy spacer and the last quartz bead. Tension, making sure all of the beads are sitting snug against each other and the French wire has formed a loop. Fold crimps. Design note: It is always a good idea to double check that you haven't left out anything before you use the crimping pliers to flatten the crimps.

STEP TEN

Using the second length of Soft Flex, following Step 3; join the Soft Flex onto the side of the 8mm jump ring.

STEP ELEVEN

Repeat Step 4 through Step 9 on this length of Soft Flex.

STEP ONE – EARRINGS

Thread 1 x daisy spacer onto head pin, 1 x round raised floral bead, 1 x daisy spacer.

STEP TWO

Thread 1 x peridot rondelle, 1 x pink seed bead, 1 x peridot rondelle.

STEP THREE

Use a wire wrap loop to join onto the loop of the earring wire. Repeat for second earring.

KITS: Available

Designed by Wendy Bergamin

Bergamin Beads

www.bergaminbeads.com

wendybergamin@dodo.com.au

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Feature Lampwork
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Gemstone Eggs
\$7.80 / strand

Resin Discs
\$4.00 / strand

My Beads 2003 - 2007 ABN 25 536 307 568

MATERIALS

2 x black Thai silver ear hooks
6 x black Thai silver head pins
4 x 7 link sections of black Thai silver chain
2 x 9 link sections of black Thai silver chain
2 x 20cm sections of black silver wire

BEADS

4 x 3mm black Thai silver spacers
24 x 8mm garnet coins
28 x 4mm faceted garnet rounds

TOOLS

Round nose pliers
Chain nose pliers
Wire cutters

Red garnet coins make a big impact in these chandelier style earrings by Cosmic Beads

STEP ONE

Onto each head pin thread 1 x garnet coin. Start a wrapped loop attaching one section of chain. Complete the loop. Total of six head pins, each with one section of chain. Set aside.



STEP TWO

Using one section of 20cm wire, make a loop at one end and a bow 3mm to pointing down.

STEP THREE

Thread 1 x silver spacer, 5 x coins, including a faceted round in between each one and one after the last coin.

Thread 1 x 7 link section of chain with head pins from Step 1, 1 x faceted round, 1 x coin, 1 x faceted round, 1 x 9 link section of chain with head pins from Step 1, 1 x faceted round, 1 x coin, 1 x faceted

round, 1 x 7 link section of chain, 1 x faceted round, 5 x coins, including faceted rounds in between each one. Thread 1 x silver spacer.

STEP FOUR

Bring the wire end up to loop at the starting point, making sure all the beads are sitting close to each other and there is no wire showing through. Wrap the end of the wire around the sections of wire below the loop, covering the 3mm bow wire until both sections are completely covered. Cut off excess wire, pushing in the end until it sits flush.

STEP FIVE

Open earring hook loop slightly, thread wire section. Close the earring hook.

STEP SIX

Repeat Steps 2 to 5 for the second earring.

Cosmic Beads

www.cosmicbeads.com.au
jo@cosmicbeads.com.au





PROJECT

NECKLACE MATERIALS

Gunmetal nickel-free brass chain

Black Tigertail

Black crimps

BEADS

Twisted oval Agate

Carved rectangular bone beads

Tapering glass cylinders

Bone dragonfly

Black and white ceramic beads

Black glass diagonally-drilled cubes

4mm coloured opaque beads

TOOLS

Cutters

Round nose pliers

Flat nosed pliers

Crimping pliers

LENGTH: 80cm

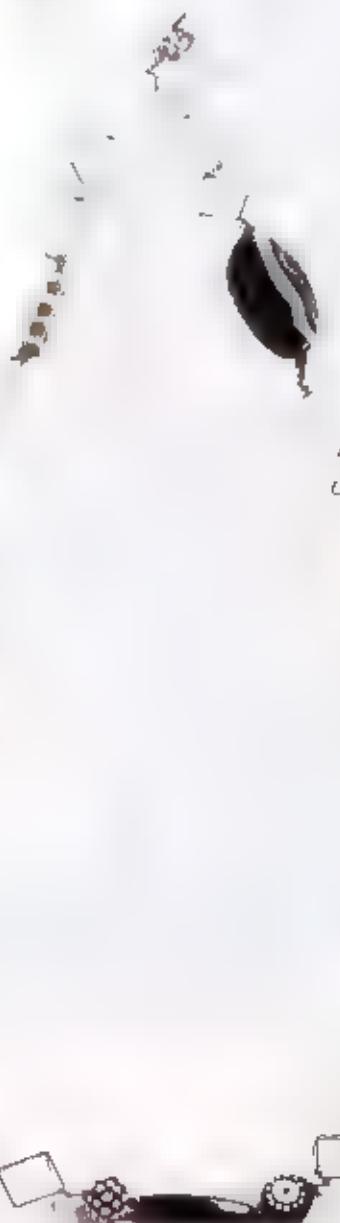
Continued

Using a selection of natural style beads added to brass chain, this easy to make design is made by Feeding inspired

NECKLACE

STEP ONE

Using flat nosed pliers, open connecting ring on chain's de ova shape off



STEP TWO

Cut length of Tigertail to fit the feature bead in this case the twisted oval Agate – and crimp onto the connector

STEP THREE

Thread a 4.6mm round bright bead onto Tigertail followed by the feature bead and another 4.6mm round bead

STEP FOUR

Crimp onto the next ova chain link

STEP FIVE

Add as many feature beads every three or four chain links as desired

STEP SIX

Add a toggle clasp attaching it to the connectors so that the necklace can be worn shorter by wrapping it around the neck twice

EARRINGS 1

STEP ONE

Thread a small bead 1 x carved bone bead onto head pin. Using round nosed pliers form a loop to end of the pin

STEP TWO

Cut three links of chain off leaving a connector at the end of each link. Attach the end of the head pin to the connectors at a end of the chain

STEP THREE

Attach the other end of the chain to the ear wire. Repeat for second earring



Out of Africa

EARRINGS 1

MATERIALS

Gunmetal nickel-free brass chain
4.5cm gunmetal head pins
Gunmetal ear wires

BEADS

Carved rectangular bone beads
4mm coloured opaque beads



EARRINGS 2

MATERIALS

4cm gunmetal head pins
Gunmetal ear wires

BEADS

Black glass diagonally-drilled cubes
4mm coloured opaque beads

EARRINGS 2

STEP ONE

To make earrings, thread a small bead and then a black glass bead onto the head pin. Using the round nosed pliers turn the end of the pin into a loop.

STEP TWO

Attach the loop to the ear wire. Repeat for second earring.

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MATERIALS

1 x Tibetan Silver Pretty Twist
Toggle - red copper

30cm x medium link Becher
Chain - red copper

2 x crimp

20cm Tigertail

BEADS

5 x 12mm Swarovski pearls
copper

10 x 6mm Orchard Rd bi-cones
burgundy

6 x Tibetan Silver Squash
beads - red copper

TOOLS

Round nose pliers

Flat nose pliers

Wire cutters

Crimping pliers

LENGTH 45-50cm

Stunning dress that just needs a simple design.

Try this look created by Ange Dreams for Crystal Park.

STEP ONE

Onto a 20cm length of Tigertail thread

1 x crimp. Thread back through the
crimp, tens on, form a small loop, and
fold the crimp.

STEP TWO

Referring to the photograph, thread the beads
onto the other end of the Tigertail

STEP THREE

Thread 1 x crimp, threading Tigertail back
through the crimp to form another small loop.
Make sure the beads are sitting side by side together
and fold the crimp.

STEP FOUR

Open the last link of the red copper
chain

Sip onto one of the Tigertail loops, close
firmly.

STEP FIVE

Add 1st length of the chain, either side to
approx. matey 2cm long by opening a
link in the chain, and before closing
attach one section of toggle

STEP SIX

Repeat Steps 4 and 5 for the second
side of the necklace

KITS available:

Crystal Park

9 Cassia Street, Brown Plains Qld

Ph 07 3800 3825

www.crystalpark.com.au



Ratings

Perfect Pearl Necklace



The History of Lampworking

By Sarah Ezzy-Dickson

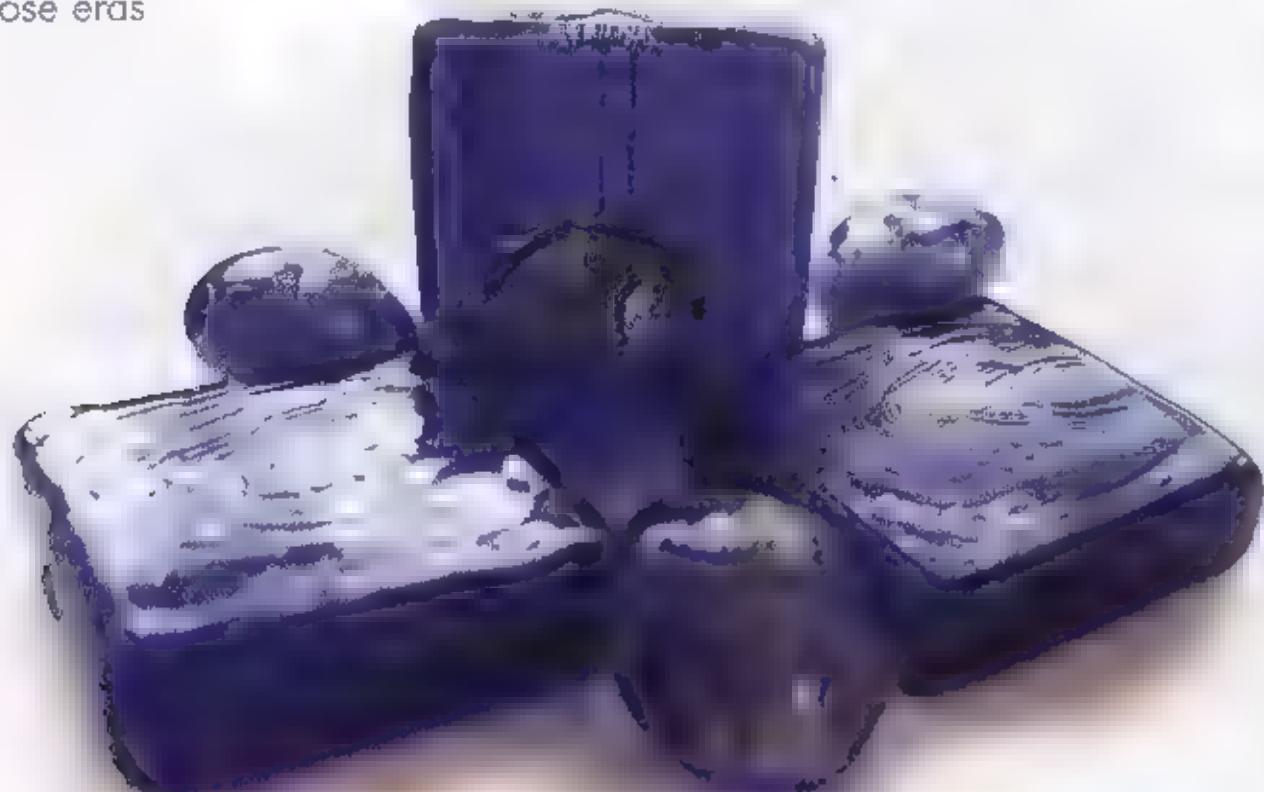
The most renowned area for lampworked beads was centred in Venice with many of its glass making techniques having been developed throughout those eras

THE ART OF LAMPWORKING has been around for many centuries in one form or another. It is difficult to ascertain when it first came into existence as the procedures used to create lampworked beads have changed over time depending on technologies available to artists.

Lampworking gets its name from the simple fact that the beads were originally made over an open flame with the artist blowing air onto the flame through a pipe to regulate the intensity of the flame. Modern day lampworkers use torches that can burn propane, natural gas or butane for the fuel, depending on the country where they are located, with air or pure oxygen produced by an oxygen concentrator as the oxidiser. The art of lampworking is not limited to the making of beads, beads b-

also glass vessels, artworks and scientific tools particularly to chemistry.

Our ancient glass making ancestors are believed to have used small earthen furnaces shaped like beehives or volcanos to produce glass items and beads. Wood was used as the energy source and pottery or ceramic crucibles were used to hold the components used to create glass. Around the bottom of the small furnaces there were holes to allow air in to fuel the fire and there was a vent at the top to let the hot air escape. This resulted in a jet of very hot flame that was sufficient to melt and form glass into the desired shape. The use of these small furnaces has been recorded in many ancient civilisations and this technique spread throughout the ancient world as the dominant method of glassmaking.





There is significant evidence of many sophisticated methods of lampworking such as core formed and wound beads dating as early as 2340-2 80 BC in Mesopotamia and the Caucasus region, Russia. More complicated methods such as mosaic or millefiori beads were developed around 500 BC and over

000 beads have been found in Nuz, north of Baghdad, dating from before the site's destruction in 1400 BC. There were three major Ancient glass making eras; Egyptian, Roman and Islamic influenced Eastern Mediterranean. However, the most renowned area for lampworked beads was centred in Venice with many of its glass making techniques having been developed throughout those eras.

The Egyptians are believed to have first begun lampworking using faience, the oldest organic substance first created around 5 500 years ago. It has a core of quartz particles that are fused together only where they touch (called sintering), over which a glaze of thin glass is applied. Many faience based artefacts have lost their glaze due to the core and glass expanding and contracting at different rates as it heats or cools. They later developed the core formed, wound and mosaic methods of using glass to make beads and other decorations and often used glass to imitate precious stones such as opals, lapis and turquoise. The Ancient Egyptians had been making glass beads as

early as 2181 BC – 2160 BC, however a large commercial market only developed around 1400 BC and then declined around 1200 BC, virtually disappearing with the fall of the New Kingdom in 1085. The most common shapes of beads that the Egyptians produced were thin tubes and short cylinders cut from the tubes, and these were used for adorning both the living and the dead.

After Egypt fell, there was no particular culture that held a clear monopoly on the making of lampwork, however there is evidence of several cultures particularly around the Mediterranean that showed that beads were still being produced. Phoenicia, now known as Lebanon, was one of these areas and from 1200 BC to 2 BC Phoenician beads were made for both local use and for export.

The next major period in the history of lampworking occurred during the Roman period which included many of the glass working centres throughout the Roman Empire; now Syria, Egypt, Italy, Switzerland, France and England. One of the most significant inventions of this period was the blow pipe, a long hollow tube that allowed the artisan to expand a bead or glass object from inside, eliminating the amount of glass needed for the core formed methods.

The Islamic influence of the Eastern Mediterranean region has sometimes been

The most common shapes of beads that the Egyptians produced were thin tubes and short cylinders cut from the tubes, and these were used for adorning both the living and the dead.



Venetian lampwork beads

Be warned though lampworking is a very addictive hobby that you'll be more than willing to spend your hard earned cash on!

combined with the Roman period in terms of lampworking, however many of their styles are vastly different. The beads produced in this area have quite distinctive methods of decoration such as trailing, feathering, dragging and folding, and also the use of coloured cores for the beads. One particular site that has been found is the Jewish quarter of Jerusalem where significant glass making appears to have gone on between 661-1250 AD. The Islamic period of glass making of both beads and decorative items came to an abrupt halt with the invasion of the Mongols in 1453.

The most notable lampworking epoch took place in Venice, and where bead making had been going on in this area throughout much of early history, in 1292 the glass factories were relocated to the island of Murano in order to reduce the fire risk to the city and to protect the secrets of their art. Venetian glass artists were able to reinvent many of the earlier methods that had been lost with time, one of which was the hollow cane drawn method which resulted in a much faster and cheaper way to make beads. The exploration and settlement of the New World meant a greater demand for beads to use for trade. Early settlers often used beads to purchase slaves and other items that were needed to begin a new life, which resulted in a huge boom in the bead making industry in Venice. Many types of beads were created in Venice around this time with the most notable being the chevron and

Fused lampwork beads



the millefiori beads. It was around this time that lampworking began to be known as lampworking.

There are many types of glass used for lampworking, but the most common are soda lime glass (soft glass) and borosilicate glass (hard glass). Different coloured glass samples need to be carefully selected for compatibility with each other both chemically and in terms of coefficient of thermal expansion (COE or CTE). Glasses with incompatible COE can create stresses within a finished bead as it cools, leading to crack or violently shatter. For example, soda lime glass and borosilicate glass are not compatible with each other. Chemically some colours can react differently when melted together sometimes causing beautiful reactions in colour or creating metallic sheens or web-effects. It can also cause somewhat undesirable effects such as discoloration, bubbling or devitrification, a whitish scum that can appear on the surface of the bead when cooling.

Most glass available for lampworkers to use comes in rods, from between seven and eight millimetres across, although pre-made stringers are available in sizes ranging from one to three millimetres. Glass is also available in varying sized particles, known as grit, which is typically used for surface decorations.

The tools used in lampworking include graphite or steel rods, rods and other shapes used for marvering the glass, rolling the glass to create desired shapes or for cooling the glass. Brass, graphite or wooden usually apple or cherry wood moulds can be used to shape the hot glass consistently. Tungsten picks are used to drag the glass around on the surface of the beads to make patterns or to make a hole through the bead. Graphite tools are considered the best to use in lampworking as graphite has an incredibly low density which allows it to absorb the heat of the bead to prevent cracking or thermal shock. After the beads have been created they need to be annealed which can be done in a kiln.

Lampworking has gained huge momentum in modern day jewellery making, especially in Australia, and beginner's kits are readily available from many online or physical stores that include everything you need to start making your own amazing glass creations. There

are also lampworkers' guilds such as the Australian Glass Bead Makers Guild (www.glassbeadmakers.com), or the International Society of Glass Bead Makers (www.sgb.org), that you can become a part of to share and earn amongst like minded artisans. The Australian Beading Forum (www.beadingforum.com.au) has a section dedicated to lampworking as well that includes helpful tips, challenges and swaps; not to mention plenty of lovely members always ready to answer even the silliest questions. Be warned though - lampworking is a very addictive hobby that you'll be more than willing to spend your hard-earned cash on!

GLOSSARY OF TERMS

Core formed - beads or vessels formed by creating a core of clay, which the glass is then wrapped around. The core is then scraped out when the glass is cool.

Drawn beads - uses the elastic properties of molten glass a bubble is formed within the

molten glass and then stretched out very thin, resulting in a thin tube which is then bent onto smaller sections to form beads.

Wound beads - beads formed by winding molten glass around a mandrel.

Mosaic Millefiori - a technique that uses patterned glass canes cut into small slices and applied to the surface of a bead. Millefiori means thousand flowers.

Folded - when the layers of glass are folded over creating patterns and often empty beads.

Annealed/Annealing - when the beads are finished they need to be heated to a certain temperature depending on the glass used to reach their stress relief point, and then slowly cooled again to prevent thermal shock.

Glass cane - a thick rod of glass that is plain or patterned and is stretched to form a very thin rod.





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PROJECT

MATERIALS

2 x 7 gram Slow Dry Art Clay silver

Oyumaru

St Silver Cuff Links

Charcoal Sulphur

TOOLS

Files

Sandpaper

Steel mat for the stove

Polishing cloth and 'Silvo' or other silver polishing solution

With so many designs being for women, it's now time to create something nice for that special man in your life

STEP ONE

Creating Mould

The mould used was created from watch parts and a \$2.00 coin. Use glue to stick all the parts together. For the best result ensure that all parts are closely packed together, so as to avoid undercutting the mould. A cleaner mould can be achieved by filing

in all the gaps between the parts with a hand filing instance as though this is not necessary. This will help in the separation of the model from the mould and creates a clearer copy. The coin

was used as a base not just for size but also to help aim for a thickness that will allow for the embedding of the cufflink parts



STEP TWO

Oyumaru is a resinous material that becomes soft when heated in boiling hot water. It can be reheated & reused. Heat up one stick at a time and press it tightly over the mould to get the negative. The second stick should be used to reduce flex in the mould. Once the resin has hardened again, the model



can be removed. Note that certain parts of the mould may need to be removed with tweezers separately. Should this occur cut or grind away any resin that has formed between the parts. Design note: if you don't the silver copy will not be the same one piece

STEP THREE

When mould is ready, push the slow dry art clay silver (7 grams per cuff) into the mould and massage firmly. Embed the cufflink finding so

that part of the clay is covering the disc. Smooth off the top for an even surface. Leave the clay in the mould for 24 hours to air dry. Do not apply heat to speed up the drying time



STEP FOUR

Remove the dried clay cuff link carefully by bending back the Oyumaru at the edges first. Perhaps get someone to carefully pull out the cufflink while you're bending back all the edges. With a fine file, carefully file any burr off. With fine work like this it may well be best to do most of the filing after cuts have been fired.



STEP FIVE

Fir the dried piece as per instructions on packet. For stovetop, recommend five minutes. Note that the cufflink finding will turn black. This is normal for sterling silver

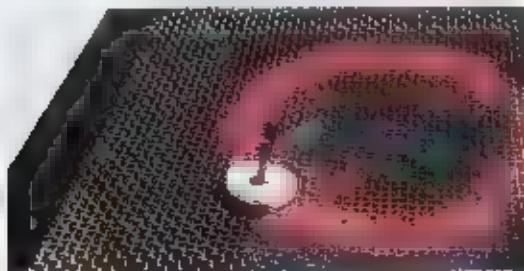
Rating
● ● ● ●

Links in Time





Most of the tarnish can be easily polished off cufflinks will be oxidised so this is not of special concern. File off any burrs, doing all the sanding and polishing before oxidising the cufflinks. Fine polishing with a cloth should be done after.



STEP SIX

Liver of Sulphur is used to oxidise the cufflinks. Use approximately two grams in 200ml of hot water. Submerge cufflinks for five minutes. Rinse with clean water. To achieve an even tone dip both cufflinks at the same time.

As variations in heat and concentration of the solution will result in different tones and colours. The item on the right has just been removed from the solution whereas the item on the left is what it looks like after polishing. The higher surface areas. Dissolve the Liver of Sulphur in a glass or ceramic container. Do not use a metal container.



STEP SEVEN

Polishing

After rinsing and drying the cufflinks, use Savo or some other silver polishing cloth to rub off the black oxidation. Some jewellers will use bicarbonate of soda as a more abrasive method.

Design note: If you own a jeweller's flex drill or a Dremel, use calico based polishing wheels together with red polishing compound for a much quicker and brighter finish.



Polished



Unpolished

Health Warning: Please read instructions on the use of Liver of Sulphur carefully. Use in well-ventilated area. Avoid breathing fumes as they will damage your lungs. For disposal, leave the solution out in the open. Sunshine will decay the solution, which can be disposed of down the drain once the solution has changed to a clear colour.

All products available through Benjamin's Crafts. Liver of Sulphur cannot be purchased through mail order. Please contact your local jewellers' supplier.

Benjamin's Crafts

868 Beaufort Street, Inglewood WA

Ph 08 9370 2132

www.benjaminscrafts.com.au

PROJECT

MATERIALS

13 x 7cm lengths 20 gauge wire block

1m 20 gauge wire block

7cm length 18 gauge wire block

BEADS

3 x block and white 'Tribal' lampwork beads

TOOLS

Round nose pliers

Flat nose pliers

Wire cutters or side cutters

Wire Worker by Artistic Wire

LENGTH 50cm

Learn to make split rings, to wrap up this tribal necklace by Get Beaded

DESIGN NOTE

When working with the wire be very gentle with your tools and careful not to scratch the coating off the wire

STEP ONE

Use 2m length of wire and Wire Worker to create the split rings to link together beads. Use the middle sized round mandrel following the instructions of the Wire Worker. If you have used all the wire and are left with a long spring. Take wire spring off the mandrel using flat nose pliers or thumb nail to separate the coils. Cut every second coil to create split rings. Set aside. Two split rings are required for each bead.

STEP TWO

Thread a bead onto the middle of a 7cm piece of wire using round nose pliers grab the wire about 5mm from the bead. Take the bead off or twist far off while doing first wrap. Follow Basic Instructions. Start to form a wrapped loop adding split rings onto the nearly completed loop. Complete loop. Push the bead back onto the wire repeating the process to create a loop on the other end of the bead. You should now have a bead with a wrapped loop at each end holding split rings. Repeat for a set of beads.

STEP THREE

Lay out beads in the designed pattern. Link together with a split ring between each bead. Use flat nose pliers to gently squeeze together the split rings so they are closed tightly.

STEP FOUR

Use 18 gauge wire to create a hook for the clasp by wrapping the end of the wire around the smallest part of the round nose pliers to form a loop. Hold wire so the loop just created is facing you and place the wire in the largest part of the round nose pliers with the small loop sticking out the top. Turn pliers to create a loop so the wire nearly touches itself and becomes a hook clasp.

Use the tail to create a wrapped loop on onto the last split ring in the necklace. This hooks into the last split ring on second side of the necklace.

Design note: If you have some split rings left over you can connect them to the end of the necklace to act as an extension chain so you can wear your new creation at different lengths.

Cost of kit: \$25

Get Beaded

Shop 7 Fitzgerald Street Windsor, NSW

Ph 02 4577 2717

www.getbeaded.com.au

Rings
● ●



Wire linked
'Tribal'
Necklace

PROJECT

MATERIALS

2 x 34cm 24 gauge half hard wire
1 x 34cm 20 gauge half hard wire
30g wire
Chain to finish
3 x jump rings
Clasp of choice

BEADS

40 approximately 4mm bi-cones
36 approximately 6mm top drilled crystal bi-cones
140 approximately 3.9mm crystal montees
430 approximately 2mm crystal AB rounds
37 approximately 9x5mm crystal briolettes

TOOLS

Round nose pliers

LENGTH 34-42cm extension

Designed by Swarovski Creative Beading 2007 Finalist
Huan Pham, this choker is fit for any princess to wear

DESIGN NOTE

The amount of crystals used will vary greatly depending on the length of the choker

STEP ONE

Form a small loop at the end of the 20 gauge wire. Using 40cm length of 30 gauge wire, wrap a loop around the 20 gauge wire. Thread 1 x 4mm bi-cone, 1 x 3.9mm montee, 1 x 4mm bi-cone to each end of 30 gauge wire. Take two ends through the last 4mm bi-cone on the other wire ends wrapping 20 gauge wire in the process. Refer to Diagram 1



Diagram 1

STEP TWO

Thread 1 x 6mm top drilled bi-cone onto 20 gauge wire. Thread 1 x montee, 1 x 4mm bi-cone onto each end of the 30 gauge wire. Thread two ends through the last 4mm bi-cone on the other wire end, wrapping 20 gauge wire in the process. Refer to Diagram 2

STEP FIVE

Make one small loop at the end of each length of 24 gauge wire. Thread horizontally through the top row and the bottom row at the montees. Refer to Diagram 2. Finish wire with a small loop



Diagram 2

STEP SIX

Use length of 30 gauge wire, thread vertically through the first montees on top row, thread 4 x 2mm round crystals. This will sit on top of the 20 gauge wire, thread vertically through the first montees of the bottom row. Thread 1 x 9x5mm crystal briolette onto 30 gauge wire. Go back through the first montees on bottom row to the back of 20 gauge wire leaving behind a small loop containing the briolette. Do not over-tension. Finally thread end through the first montees of the top row adding 9 x 2mm round crystals to the 30 gauge wire. Refer to Diagram 3

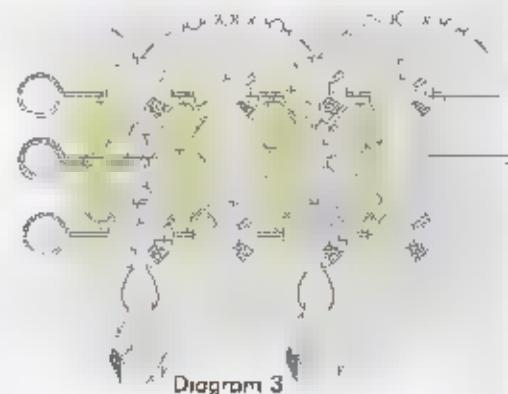


Diagram 3

STEP THREE

Thread 1 x montee, 1 x 4mm bi-cone on each end of 30 gauge wire. Thread two wire ends through the last 4mm bi-cone, wrapping the 20 gauge wire in the process. Refer to Diagram 1

STEP FOUR

Repeat Steps 2 and 3 until reaching the end of the 20 gauge wire. Allow enough space to finish with a small loop in the 20 gauge wire

Pirconia
Cochlearia

STEP SEVEN

Repeat Step 6 in the 3rd, 5th, 7th, 9th montees respectively, so the drop sits offset to the 6mm top drilled crystal in the centre row

Diagrams by Hajar Phen

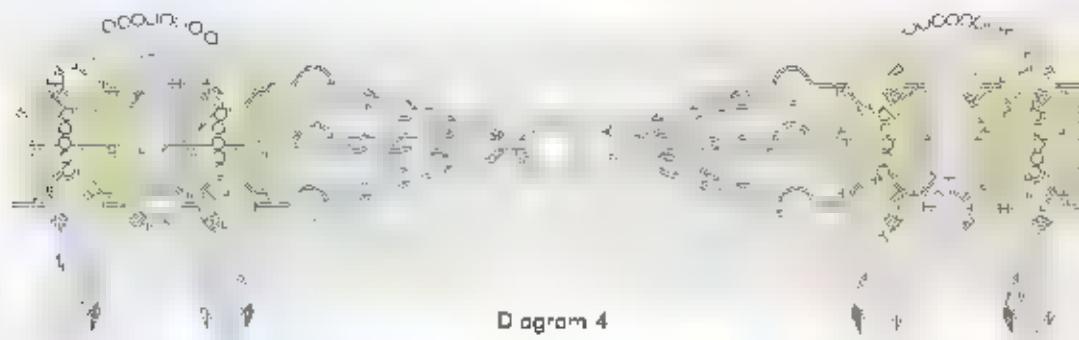
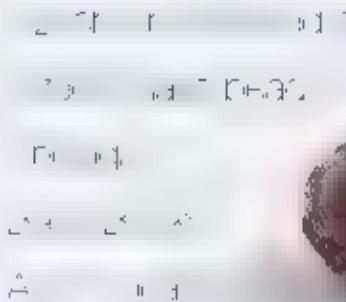


Diagram 4

Gem-jewels

Beads and Findings

www.gemjewels.com.au



Swarovski beads



More than Threading Beads

BY SHARON QJILL



Above: A hand-made beaded necklace.

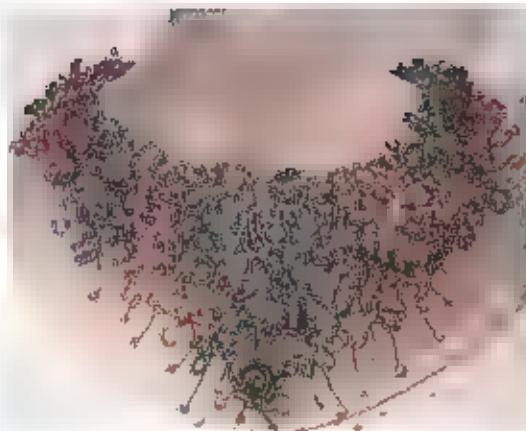
"I HAVE WORKED SO HARD over the years. Long days, no money and often one or two jobs to support my art - never take my studios for granted. My first studio shed had no windows, no doors and a termite nubbed floor that was always taking no."

These days Carolyne works just as hard but only doing the things she loves - designing, creating, teaching and getting her hands dirty. From her studios in the Sydney suburb of Chester Hill, Carolyne produces extraordinary ceramic works of art for the home and garden. She makes her own beads and jewellery and

ARTIST, DESIGNER AND TUTOR CAROLYNE BRENNAN HAS BEEN BUSY BEING CREATIVE FOR MORE THAN 30 YEARS. BUT DON'T LOOK AT HER TWO PURPOSEFULLY BUILT BEAUTIFUL STUDIOS (ONE FOR JEWELLERY AND ONE FOR CERAMIC AND GLASS WORK) AND CALL HER LUCKY BECAUSE SHE SAYS LUCK HAD NOTHING TO DO WITH IT.

teaches six classes a week. She also regularly exhibits and travels to Japan. It was there that her jewellery making career was set in motion.

"I was invited to go to Japan and participate in the Artist and Residency programme at Muroga Gakuen many years ago. For the programme I had to come up with something to do in front of the general public that was clean which left the clay work out. I used to make trash or jewellery years ago with a work colleague so I combined my knowledge in his area with a silversmithing course and the jewellery journey began."



Janice creates her pieces by using her imagination and uniquely decorated earth beads. The beads are made with the same process as her ceramic work - she uses both terracotta and coloured clay and hand paints each item drawing from the elements of the earth.

"I grew up with bush all around me. You cannot beatford and fauna for colour and texture."

Brennan's blend of raw elements and years of experience delivers striking work that has been exhibited across Australia and internationally. Her pallet selection ranges from the changing colours of the earth to rich turquoise stones inspired from her days in Broome where Matsos Gallery exhibited her work. Many of her pieces incorporate dots, animal and animal prints and she often uses crystals, pearls and rhinestones for her beaded work. However this is not only from the land that she draws her inspiration.

"I get inspiration from everywhere and anywhere - can get excited about the patterns in a brick or a shadow that may be cast often go into the city and take images of the tops of buildings or take images of scrubby gums and fungus in a bush walk."

Janice is also inspired by Art Deco and has studied the period extensively.

More recently, she has been working with boulder opals to create wearable art neck pieces. Her studio, a new work which replaces Janice Everts boulder opals has toured America and Japan.

"I met Janice a few years ago at a bead and gem show. I am not a fan of opals but boulder opals are a different story. I think because of my clay background I am attracted to the earthiness of them. You need to touch and caress them and they are a product Australia."

"Janice also creates and designs to suit my needs and she showcases them at all her overseas

Brennan's blend of raw elements and years of experience delivers striking work that has been exhibited across Australia and internationally.





I believe everyone has a creative side. Sometimes it just needs some gentle persuasion to be enticed out.

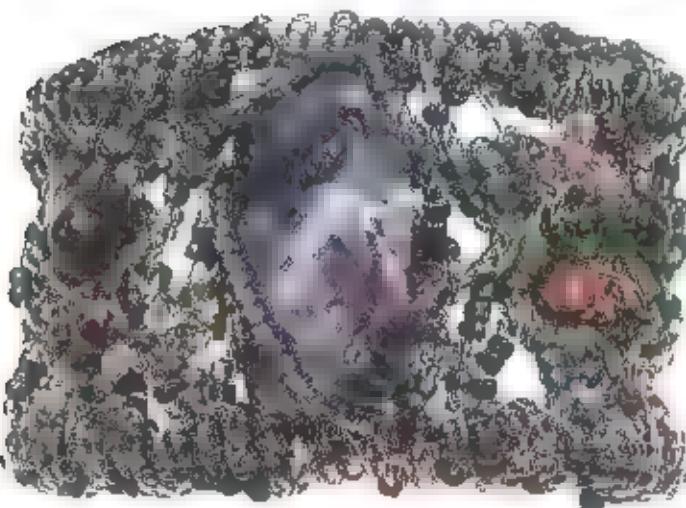
Carolyne's intention is to show the public that goods do not have to be set in a specific setting. She is pushing boundaries."

To make a jewellery piece using a boulder opa, Carolyne first spends time looking at the boulder - its shape, its colour and how it is sliced. Then the drawing and designing process begins.

"Although the designing process is second nature to me, it still needs a little surfaces to be broken up proportionately. First, draw, sketch and work out the proportions and the weight of the piece, as well as how it will stand and feel on the neck. Then make up a template or a mock-up of the design and select the materials and colours. The pieces work on take many hours."

To produce her work, Carolyne brings together a vast combination of skills including ceramics, welding, mould making, silver smelting and glass fusing, tool making, design, painting and decoration. She even knows how to construct bricks and build her own kiln. She shares this and much more with her students.

"I teach Ceramic Fusing, Jewellery, Dichroic Glass Fusing and Wire Work."



Carolyne believes everyone has a creative side. She sees it as a responsibility to encourage teachers, as well as to be enticed out. Having been a TAFE teacher for 17 years, "I run my classes in the vein of a certificate course at TAFE. My students have learning outcomes to meet and I am a hard task master."

Among the tips of the trade, Carolyne advises the importance of protecting designs.

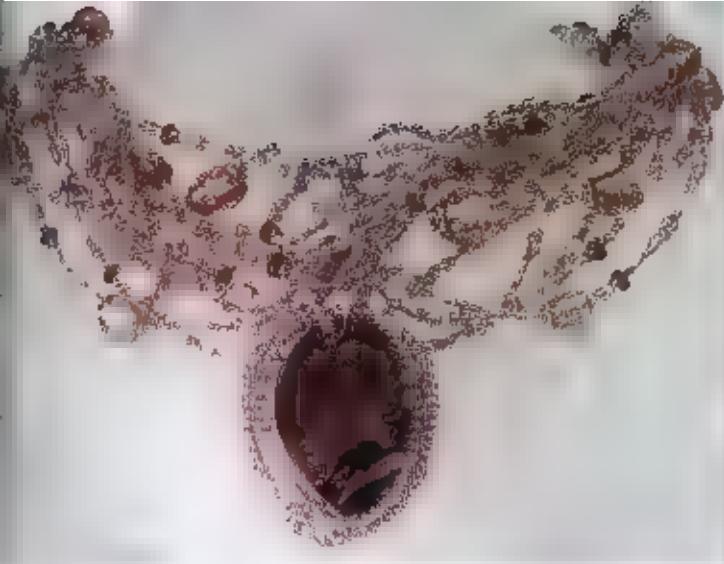
"For an artist obtaining copyright for your work is extremely important. It's difficult to explain but it's a lot like plagiarism using someone else's design without permission. You must give a person credit for inspiring your ideas or designs. For example, I gladly pass my designs to students so they can learn, but it's intellectual property. I have been working on some of these designs for over 20 years and so they are protected under copyright."

Carolyne also advises with a smile to pray.

"Sometimes I say a prayer to the jewellery god asking please, please, please let me do it OK. It's weird. Seriously though, in the five years I've been teaching, I have never had a failure. And nothing gives me greater pleasure than to see those smiles from the sense of achievement."

As well as a sense of achievement, Carolyne also offers her students a sanctuary to play in. Both her studios lead out to a beautiful garden where students can boulder, sit or just sit. There is an extensive library of books on jewellery, pottery, glass and design, fashion art, drawing and lots more, and her workshop is fully stocked from top to bottom with beads and findings so her students get a houseful of an extensive range of beads.

"My favourites are my Czech crystals - I love them and always use a splash of them in my work and my toho seed beads. I use a lot



of seed beads. They are some of the most important materials that we use." And here's a tip for those starting out? "If you're after a career you have to understand that it does not happen quickly. You cannot learn everything in two lessons. Start slowly. Be a sponge. Look for good teachers and try not to copy. Of course everyone needs to start somewhere, and students will take on their teacher's style for a while until they develop their own, but that takes many years."

[not weeks] because fashion jewellery is more than just threading beads - not that there is anything wrong with threading beads."

Hot Dot Designs by Carolyne Brennan
Creative Fashion Jewellery School
Ceramic/Glass/Jewellery Artist
Designer/Tutor Established 1986
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PROJECT

LARGE EARRING MATERIALS

1 pair ancient gold studs with loops

1 pair silicone stud backs

2 x 3mm ancient gold jump rings

10 x 25mm ancient gold head pins

28 x 25mm ancient gold eye pins

BEADS

Swarovski bi-cone crystals as follows:

4 x 6mm crystals Fuchsia

2 x 4mm Padparadscha

4 x 4mm Blue Zircon

2 x 4mm Light Olivine

4 x 4mm Montana

2 x 4mm Fuchsia

2 x 4mm Smoked Topaz

4 x 4mm Topaz

4 x 4mm Olivine

6 x 4mm Purple Velvet

4 x 4mm Light Siam

4 x 4mm Crystals Amethyst

TOOLS

Round nose pliers

Chain nose pliers

Wire cutters

LENGTH 7.5cm

Continued

Mosaic inspired linked earrings designed by Erin Dove for Bead Shack

DESIGNER'S NOTE

Before trimming each pin trim excess pin with wire cutters so that there is 1cm remaining

LARGE EARRING

STEP ONE

Thread each 6mm bi-cone onto a head pin. Use round nose pliers to form a loop. Thread each 4mm amethyst and smoked topaz bi-cones onto a head pin. Use round nose pliers to form a loop onto pin.

STEP TWO

Thread 2 x 4mm tucsa bi-cones onto one eye pin. Leave a little gap between bi-cones. Use round nose pliers to form a loop comprising eye pin. Repeat once more with remaining 4mm tucsa bi-cones.

Thread 3 x purple velvet bi-cones onto one eye pin. Leave a little gap between the bi-cones. Form a loop to complete eye pin. Repeat once more with remaining purple velvet bi-cones.

STEP THREE

Thread each of the remaining 4mm bi-cones onto eye pins. Use round nose pliers to form a loop to complete eye pin.

Design note: When trimming your loops make sure all loops are orientated in the

same direction. This will allow links to sit correctly.

STEP FOUR

Connect the bead links together following the photograph. When opening loops, open them to the side to prevent distorting the original shape.

STEP FIVE

Connect chandelier to stud using a 3mm jump ring. Complete the second earring.

SMALL EARRING

STEP ONE

Thread each 6mm bi-cone onto a head pin. Use round nose pliers to form a loop in the pin.

STEP TWO

Thread 2 x a vine bi-cones onto one eye pin. Leave a little gap between the bi-cones. Use round nose pliers to form a loop to complete eye pin. Repeat once more with remaining a vine bi-cones.



Renee

*Candelle
Eduardo*

WIN

SMALL EARRING MATERIALS

- 1 pair ancient gold studs with loops
- 1 pair silicone stud backs
- 2 x 3mm ancient gold jump rings
- 6 x 25mm ancient gold head pins
- 6 x 25mm ancient gold eye pins

BEADS

Swarovski bicone crystals as follows

- 2 x 6mm Amethyst
- 4 x 6mm Light Siam
- 2 x 4mm Padparadscha
- 4 x 4mm Fuchsia
- 2 x 4mm Purple Velvet
- 4 x 4mm Montana
- 4 x 4mm Olivine
- 2 x 4mm Blue Zircon



STEP THREE

Thread each of the remaining 4mm bicones onto an eye pin, form a loop to complete eye pin.

STEP FOUR

Connect the bead links together following the photograph. Design note: When turning your loops make sure all loops are orientated in the same direction, this will allow all links to sit correctly.

STEP FIVE

Connect clasp and earring using a 3mm jump ring.

KITS Available

Large Kit Price \$20, Small Kit Price \$13.70

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PROJECT

MATERIALS

1.2-1.6m length of 2mm flat leather suede or cord
1.5m x 24 gauge artistic wire
2 x foldover clasps
0 x 6mm open jump rings

BEADS

1 x large feature gemstone donut or similar ring shape
2 x flat faceted teardrop beads
Selection of glass beads and pearls for wirework and dangles

TOOLS

Chain nose pliers
Round nose pliers
Cutters

Simp y delicious donut lariat by Mad Monnie

STEP ONE

Securing the Leather to the Donut
Using roughly the middle of the leather cord, fold in half and pass the doubled over section through the middle of the feature donut forming a loop



the wire close to the group of beads
keep twisting until the cluster is secure in the wire

STEP TWO

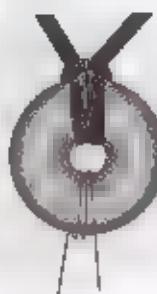
Bring the two ends of the leather cord through the middle of the loop to secure the leather cord to the donut in the form of a knot



Continue to thread beads onto the wire to form twisted bead clusters until it resembles the photographs above
Leave approximately 10cm of wire at the end of each tail to form a spiral

STEP THREE

Creating the Wirework Cluster on the Donut
Cut the artistic wire to a length of 80cm
Thread through the centre of the donut to the centre of the wire
Wrap around the edge of the donut twice going back through the middle



STEP SEVEN

Forming Spirals

Form a small loop at the very end of the wire using the round nose pliers. Using the flat nose or chain nose pliers, clamp the loop and rotate the wire with the pliers

STEP FOUR

Secure by winding one of the tails around wire close to the donut edge



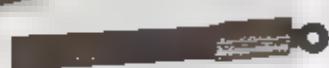
STEP EIGHT

Using 1 x foldover clasp, position at the end of the leather strap with the loop facing away from the leather. Fold one side into the middle. Fold second side back into the middle overlapping the first half of the clasp until it is nice and flat



STEP FIVE

Using one of the tails, thread on a cluster of beads and twist

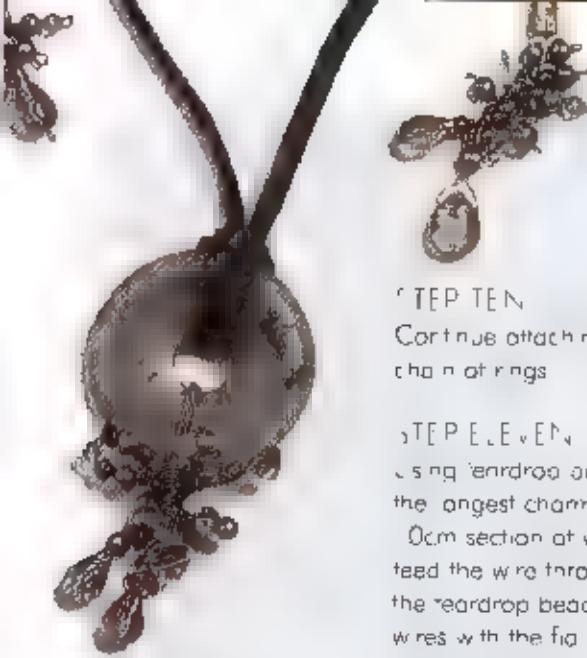


STEP NINE

Add 1 x jump ring through the loop of the foldover clasp. Close the ring



Donut
Dreaming
Set



EARRINGS MATERIALS

1 pair earring hooks

2 x 4cm lengths 3mm chain

22 x 5cm lengths 24 gauge
artistic wire

2 x 7cm lengths 24 gauge
artistic wire

BEADS

4 x 9mm faceted teardrops

6 x 6mm faceted rounds

8 x 5mm freshwater pearls

6 x 4mm bi-cones

8 x Size 8 seed beads

LENGTH: 5cm

STEP TEN

Continue attaching 4 x jump rings forming a chain of rings

STEP ELEVEN

Using teardrop bead as the longest charm, cut a 10cm section of wire and feed the wire through the teardrop bead. Bend wire with the flat nose pliers to form a triangle hanging loop. Feed 1 x bead, 1 x seed bead onto the straight wire using the wire to wrap the triangle or shaped section of wire with flat nose pliers, wrapping wire around wire a coil, working from the teardrop bead towards the pearl. Trim wire.



STEP TWELVE

Form a loop at the top of the seed bead with the round nose pliers and connect the loop into the last link of the chain. Wrap the loop into a coil and trim the wire.



STEP THIRTEEN

Create eye pins with wire by cutting a length of approximately 6cm and forming the end into a loop. Feed on 1 x pearl, form a loop above the pearl. Connect to the chain, wrap the wire into a coil and trim.

STEP FOURTEEN

Repeat Step 3 for each beaded charm, until you have a complete set of charms. Repeat for the second side of the eather.

EARRINGS

STEP FIFTEEN

Open the loop of the earring hook with the flat nose pliers and link the chain into the loop. Close the loop again with the flat nose pliers.

STEP TWO

Use a 7cm length of wire and form a spiral on one end by forming a small loop at the very end of the wire using the round nose pliers. Using the flat nose or chain nose pliers, clamp the loop and rotate the wire with the pliers around until it forms a fat spiral.

STEP THREE

Thread a faceted teardrop bead or top of the spiral, start to form a wrapped loop linking the loop into the last link of the chain as shown before completing wrap.

STEP FOUR

Take 2 x 5cm lengths of wire, form a small loop on one end of each to create eye pins.

STEP FIVE

Tread each of the beads including the remaining faceted teardrop into a single eye pin with 1 x freshwater pearl, 1 x seed bead threaded on the same eye pin.

STEP SIX

Bend wire at right angles and start to form a wrapped loop on each eye pin as before.

STEP SEVEN

Connect the bead charms, 11 in total, each earring, starting with the faceted teardrop, working up towards the top of chain using larger beads towards the base and smaller beads at the top. Repeat for second earring.

KITS Available

Mad Mornie

Ph 07 3899 6997

www.madmornie.com.au



PROJECT

MATERIALS

1 Abalone clasp
30 to 35 cm fine chain
2 x 3 to 1 end connectors
12 x 25mm eye pins
2 x 25mm head pins
1 x 38mm head pin
2 x 4mm jump rings
2 x 5mm jump rings
2 x 6mm jump rings
2 x 6mm split rings

BEADS

2 x 4mm Swarovski pearls
40 x 6mm Swarovski pearls
3 x 8mm Swarovski pearls

TOOLS

Wire cutters
Round nose pliers
Chain nose pliers

LENGTH 40-45cm

WIN

this necklace!

For details see our
Beads Glorious Beads
Competition on pages
66 and 67

Rating
● ● ●

Feature an Abalone clasp worn at the front, making a seamless look.

DESIGN NOTE

Match the pearls to the colours of the Abalone clasp

STEP ONE

Open clasp end, working on one section, connect 1 x 25mm eye pin to top loop. Place 3 x 6mm pearls on eye pin, form a loop to complete eye pin. See basic instructions for forming an eye pin loop. Connect second eye pin with three pearls to the first pin, finish with loop. Repeat for two more rows. Total of three rows.

STEP TWO

Repeat Step 1 for second section of clasp. When completed there will be three rows of two eye pins on both sections of clasp.

STEP THREE

Place 3 x 8mm pearls on head pin, connect to the base of the main clasp with a loop. The holes for connecting are at the back of the clasp. Add 1 x 4mm, 2 x 6mm to head pin, forming a loop and attaching to each side of centre drop.

STEP FOUR

Using 1 x 4mm jump ring, join top row of pearls to top loop of connector. Use 1 x 5mm jump ring join middle loop of the connector and 1 x 6mm jump ring on bottom pearl row. This will balance the curve of the clasp so it will sit evenly.

STEP FIVE

Close clasp together and repeat Step 4 for second side.

STEP SIX

Join chain to one connector with a split ring. Try on for required length of chain. Cut chain joining to second connector with a split ring. Design note - if you are unsure of length, leave it at 35cm - you can always cut it after.

KITS \$32.80, post free

Feather's Nest Creations

Shop 2, B Farrell Street

Yandina Qld 4561

Telephone 07 5472 7409

www.feathersnestcreations.com.au



Pearls of the Deep



MATERIALS

32 x 38x2mm Curved silver plated tubes
 1 x silver plated clasp
 2 x silver plated ear hooks
 2 x silver plated bead cones
 8 x silver plated eye pins
 4 x silver plated crimps
 2 x 6mm silver plated jump rings
 2 metres silver Tigertail

BEADS

33 small assorted colour resin beads
 4 x silver plated spacers

TOOLS

Cutters
 Beads stopper
 Round nose pliers

LENGTH 55cm

WIN

this necklace!

For details see our
 Beads Glorious Beads
 Competition on pages
 66 and 67

Ratings
 ● ●

Threading of Curved Tubes and Resin Beads on your necklace takes minutes. Spend a little time learning to add bead cones and it's done

STEP ONE

Place aside for earrings. Two cut lengths of Tigertail measuring 5cm. 2 curved tubes, 6 resin beads, 4 x spacers, 6 x eye pins, 2 x jump rings, 2 x ear hooks and 2 crimps for each earring

STEP TWO

Cut remaining Tigertail into three lengths. Secure one end of these in bead stopper. Thread each length with 1 x curved tube, 1 x



resin bead, 1 x curved tube, continue string ten tubes on each length. Finish with curved tube. Move the beads until you have both ends the same. Make sure eye pins are closed up tightly. Thread 1 x crimp on the three ends of Tigertail. Thread through eye of eye pin, fold back over through crimp. Flatten or fold crimp. Cut ends off Tigertail near crimp.

STEP THREE

With eye pin, thread through the bead cone wide to narrow end. Form a loop with pliers near the small cone end. Repeat for second end of necklace. Use jump ring to connect end loops to clasp ends

STEP FOUR**Earrings**

Thread 6 x resin beads onto eye pins, forming loops at other ends. With Tigertail, thread 3 x resin beads then centre Tigertail, threading both ends through a curved tube. Thread 1 x spacer, 1 x crimp, 1 x spacer through jump ring and back down through spacer, jump and spacer. Put Tigertail at spacer setting at end of tube. Flatten or fold crimp, cutting extra excess below bottom spacer. Open loop on ear hook, thread jump ring. Close ear hook. Repeat for second earring

Design note: This design works well with graduated tubes. I used white pearls for beads but it may be necessary to extend each row of the necklace to 7 tubes, depending on size of pearls. Also looks good with gold tone resin.

KITS \$25.00 plus freight Available in silver and gold

Beads Direct
 Ph 07 4922 2289
 Email helen@beadsdirect.biz

Jelly curling



PROJECT

NECKLACE MATERIALS

0.2m Beadsmith nylon
- Leaf Green
Parrot clasp
8cm extension chain
1 x head pin
2 x jump rings

BEADS

100 x 6mm top drilled
Orchard Rd crystals
4 strands 110 seed beads
Green Iris
10 grams 80 seed beads
Black

TOOLS

Cutters
Sticky tape
Nail polish
Bead stopper

LENGTH 34cm extended
to 42cm

EARRINGS

MATERIALS
1 pair ear hooks
22 x 5cm head pins
3 links of 19cm chain

BEADS

2 x top drilled bi-cones
Assorted seed beads left over
from necklace

Using a backbone of nylon cord, a 'Figure 8' wrapping technique is used to add top drilled Orchard Rd crystals and seed beads

NECKLACE STEP ONE

Read instructions through first. Cut 4 x 140cm lengths, leaving approximately 4.5m length of nylon. Place two top drilled beads aside for ear rings

STEP TWO

Place a bead stopper on one end of a 4.5m nylon length. Add five to eight size T1 seed beads, one size B seed bead, one top drilled crystal, one size B seed bead. Continue adding beads in this way until top drilled beads have been added. It is important to add enough seed beads between the top drilled beads. At random spots, leave out the top drilled bead - just adding seed beads

separated take
working strand to the
outside edge then
up and over first two
strands on the right
down through the
middle of the four
strands and under
up and over left
hand strands back
to the middle of the
four strands. The
working strands should stay
together in a
continuous Fig. 8. Continue until 34cm
of backbone Figure 8 has been made. See
diagram. Design note: Imagine a 'Figure 8'
on its side, and this is the path of the thread

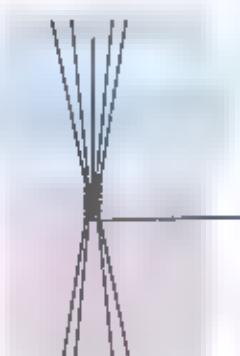


STEP THREE

Holding 4 x 140cm lengths of nylon together find the middle strand, using the end of 4.5m length with beads, tie an overhanded knot leaving a 2cm tail on 4.5m working thread. The work starts in the middle of the four strands

STEP FIVE

Holding work tightly so it does not come undone. Undo sticky tape and remove from the work table. Fold 3cm work in half to form a loop. Once loop is formed there will be eight backbone strands. Now all eight strands will be hanging over the edge of the work table. Attach loop back to work table by placing a couple of threads or a ring to hold sticky tape to table. Design note: If you are able to do the start knot at this point, you may wish to, but it is not necessary as simply worked over the top of it in the next step



STEP FOUR
Forming Loop
Firmly attach four strands at top knot close to edge of a work table using sticky tape. Four strands will be hanging over edge of table, four will be on top away from working area. These

four strands are used as a backbone for the Figure 8 working strand. Push beads away from work. The first 3cm has 3 beads. Holding two lots of two strands firmly, slightly



STEP SIX

Holding two lots of four threads slightly separated, continue working 'Figure 8' this time going to outside edge then up and over first four strands on the right down through



Lantana's Lady



the middle of the eight strands and under up and over left hand's strands back to middle of the eight strands. Continue for approximately 5cm. Push beads up working thread and continuing to use 'Figure 8'.

Thread plain wrap two or three 'Figure 8's with beads included. The beads are pushed to the front of the choker. Wrap two or three times without beads this will tension and keep beads in place. Work until top drilled beads are used up or approximately 32cm. Design note: When wrapping with 1 beads, position the top drilled



beads in the middle section pointing to the front. Try not to have too many pointing down on the work as they will rub on your neck.

STEP SEVEN

To complete, make approximately 2.3cm of backbone. Figure 8 with beads. Knot. Finish 1. Using a leather end, clump over end and glue attaching ring and parrot clasp. To second side attach extension chain with clump ring to loop formed in Step 5.

Finish 2. Form a second loop as in Step 5, weave ends back through knot and glue. Attach jump ring with parrot clasp, to second side attach extension chain with jump ring to loop formed in Step 5.

STEP EIGHT

Thread on one head pin a small bead, joining to extension chain for a dangle.

STEP ONE

Create a pendant bail for the top drilled b-cones by using a head pin. Cut the head off the pin and thread on b-cone. Place b-cone half way along wire and bend the wire up on both sides of the hole. Cross wire over at top and flat one side just below the crossover. Form a loop on the remaining piece of wire, using the basic loop technique.

STEP TWO

Attach three links of chain to both ear hooks. Add b-cone to bottom link of chain.

STEP THREE

Make up 20 random head pins using seed beads. Attach 10 head pins randomly to each chain using the basic loop technique, making sure that both earrings are the same.

KITS Available

Terrena's Treasures

170 Vincent Street

Cessnock NSW

Telephone 02 4990 5560

www.terrenastreasures.com.au

PROJECT

NECKLACE MATERIALS

1 x 2 hole diamonte spacer
6 x crimps

1 x toggle clasp
2 x 45cm lengths Tigertail

BEADS

57 x 10mm glass pearls
4 x 8mm rondelles

TOOLS

Cutters
Round nose pliers

LENGTH 45-50cm

EARRINGS MATERIALS

40mm head pin
Shepherd hook earrings

BEADS

2 x 8mm glass pearls
2 x 6mm glass pearls
2 x 4mm glass pearls
2 x 8mm rondelles

This easy tiger tail project drops from a diamonte spacer from All About Beads

NECKLACE

STEP ONE

Using one end of Tigertail, thread 1 x crimp, 1 section of the clasp, bring the Tigertail back through crimp leaving a short tail, flatten or fold the crimp to secure.

STEP TWO

Thread 16 x glass pearls, threading first few over tail to hide. Thread 1 x rondelle, 3 x glass pearls, 1 x rondelle, 3 x glass pearls. Thread Tigertail through one side of the two hole spacer, thread 1 x crimp, pull Tigertail to remove any slack and squeeze crimp to secure, thread 7 x glass pearls.

STEP THREE

Thread 1 x crimp plus Tigertail to remove any slack, squeeze crimp to secure, cut all excess Tigertail off.

STEP FOUR

Repeat for second side of necklace. After threading other side of two hole spacer and

crimp, only thread on six glass pearls. Design note: Penn necklace looks great in one or more pie colours or terraced

EARRINGS

STEP ONE

Thread onto head pin 10mm glass pearl, rondelle, 6mm glass pearl, 4mm glass pearl. Using round nose pliers, make a pin in loop above the beads.

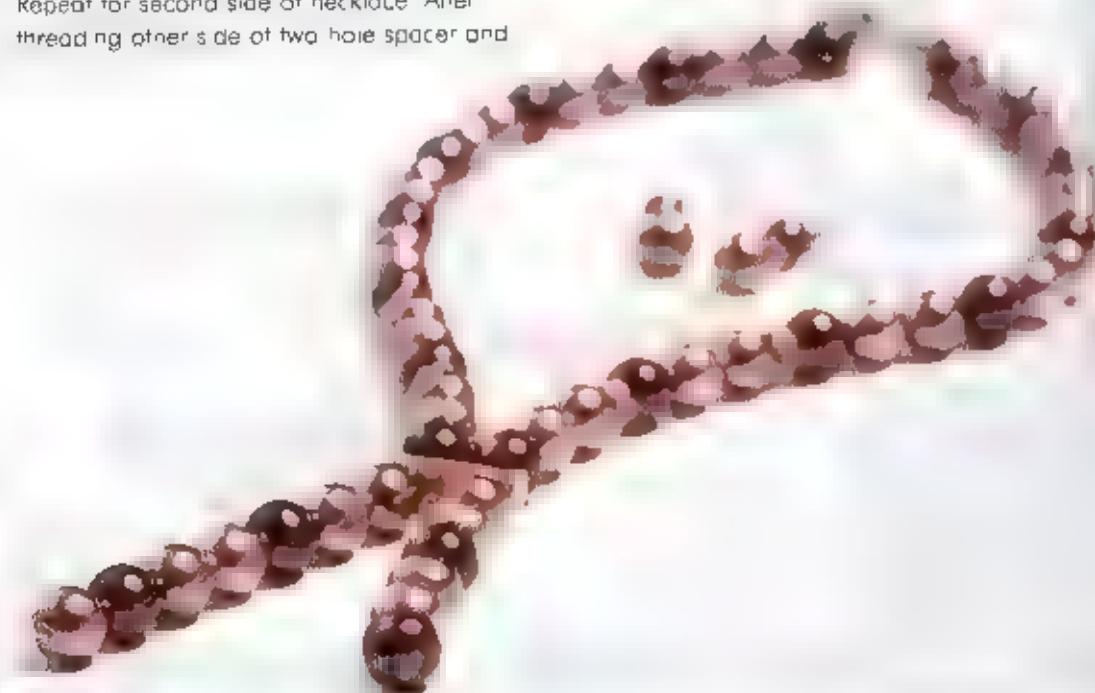
STEP TWO

Open loop of the earring hook, attach the dangle and close the loop. Repeat for second earring.

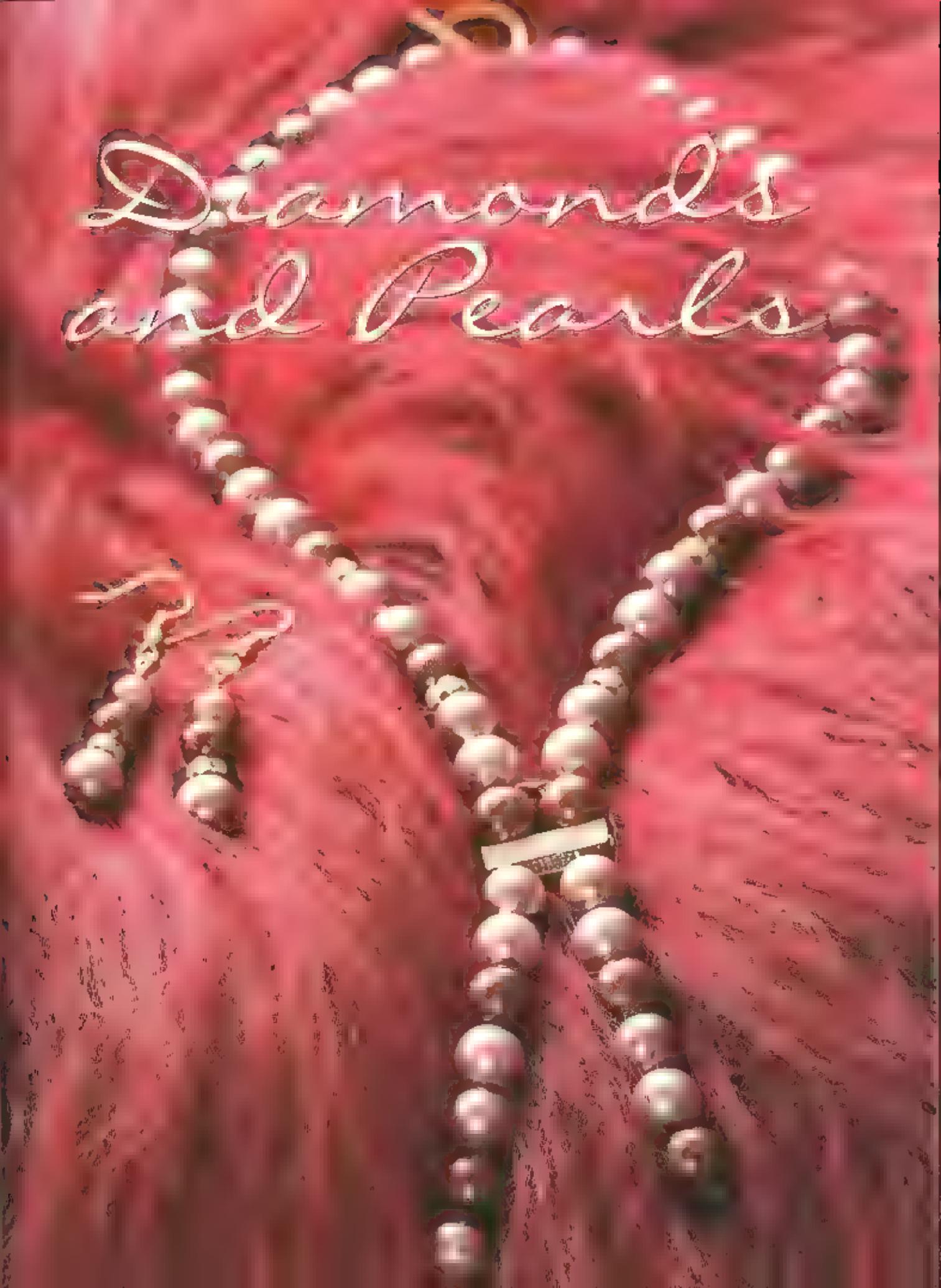
Kits available. \$16.00 Refer to 8mm glass pearls for colour range

All About Beads

www.allaboutbeads.com.au



Diamonds and Pearls



PROJECT

MATERIALS

- 1 x Vintaj Woodland leaf
- 1 x Vintaj Filigree ring
- 1 x Vintaj Daisy charm
- 3 x 37mm Vintaj eye pins
- 1 x 1mm Vintaj jump ring
- 2 x 5mm Vintaj jump rings
- 2 x 8mm Vintaj jump rings
- 6 x 50mm Vintaj head pins
- 1 pair Vintaj ear wires
- 40cm Vintaj fine oval chain
- 1 x Vintaj etched toggle bar
- 1 x Vintaj Water Lilly ring
- 1 x Vintaj 'Inspire' charm
- 14 x 2mm Vintaj crimp

BEADS

- 14 x 3mm Vintaj Melon beads
- 2 x Vintaj 3 hole Filigrees
- 5 x 6mm light Siam Swarovski bi-cones
- 2 x 4mm light Colorado Topaz bi-cones
- 2 x 4mm Sun bi-cones
- 1 x Lampwork Focal Orb
- 5 x Size 6 pearl pink seed beads

TOOLS

- Round nose pliers
- Flat nose pliers
- Wire cutters

LENGTH 45-50cm



Antique filigree brass and inspiring colours were used by Megan Mann from Bohemia Beads in this necklace and earrings

STEP ONE

Create Components

Take 1 x eye pin and thread on 1 x 4mm light Colorado Topaz bi-cone, lampwork Focal Orb, 1 x light Colorado Topaz bi-cone. Form a simple loop. See basic instructions on forming loops

STEP TWO

Take 1 x eye pin and thread on 1 x 3mm Melon bead, 1 x light Colorado Topaz bi-cone, 1 x 3mm Melon bead. Form a loop. Open this loop with pliers, thread on the 'inspire' charm

STEP THREE

Take 1 x eye pin and thread on: 1 x 60 seed bead, 1 x 3mm Melon bead, 1 x 6mm light Siam bi-cone, 1 x 3mm Melon bead. Form a loop in wire. Open loop with pliers, thread on Daisy charm

STEP FOUR

Take 1 x head pin and thread on 1 x 3mm Melon bead, 1 x 4mm Sun bi-cone. Form a loop in the remaining wire. Open loop with pliers, thread on 1 x 8mm jump ring.

STEP FIVE

Take 1 x head pin and thread on: 1 x crimp, 1 x 4mm Sun bi-cone, 1 x crimp, etched toggle bar, 1 x 3mm Melon bead. Form a loop in the wire

STEP SIX

Divide Chain

Divide the chain by using pliers to open the chain links into the following lengths: 20.5cm or 33 links, 4cm or 6 links, 12cm or 19 links. There should be a small amount of chain left over, ensure you have two separate links for use during the creation of the necklace.

STEP SEVEN

Create the Necklace

Take 20.5cm length of chain. At one end link on 1 x 8mm jump ring and the head pin with the etched toggle bar threaded from Step 5

STEP EIGHT

On other end of 20.5cm chain, link on 1 x 15mm jump ring and the threaded head pin from Step 4. Place as de

STEP NINE

Using 12cm end pin, on one end link on 1 x 8mm jump ring with the eye pin with the 'inspire' charm attached, from Step 2

STEP TEN

Using one of the separate chain links from Step 6, link through the Water Lilly ring and the 8mm jump ring from Step 9.

STEP ELEVEN

At the other end of the 12cm chain, link the eye pin threaded with the lampwork Focal Orb (Step

STEP TWELVE

Using the other end of the eye pin from Step 11, link on the 4cm piece of chain

STEP THIRTEEN

To the end of 4cm piece of chain, link 1 x 15mm jump ring

STEP FOURTEEN

Using the other separate chain link (Step 6), link through the Woodland leaf and 1 x 10mm jump ring

STEP FIFTEEN

Link Filigree ring onto the 10mm jump ring from Step 14.



WIN

this set

For details see our

work - domain - Beads

catalogue on pages

14 and 15



STEP FIFTEEN

Open each 15mm clip ring - thread through the Figure ring

FARRINGE

STEP ONE

Using 1 x head pin, thread on 1 x 60 seed bead x 3mm Me on bead x 6 mm light Siam blue one 1 x 3mm Me on bead. Form a loop in the wire.

Group Two

Repeat Step 1 three more times for a total of four threaded head pins.

STEP THREE

Using ecr hook open the cap with pliers thread through the top hole of the Figure drop

STEE: EQU.R

Link a threaded needle pin through each of the bottom holes of the drop

TEP EWF

Repeat for the second ear wire and
threaded heavy pins.

KIT Necklace and earrings - \$35

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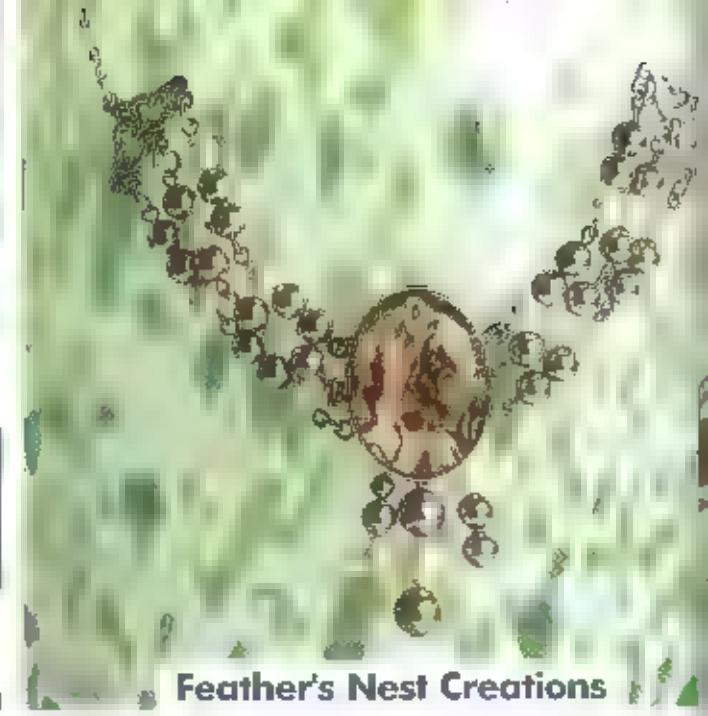
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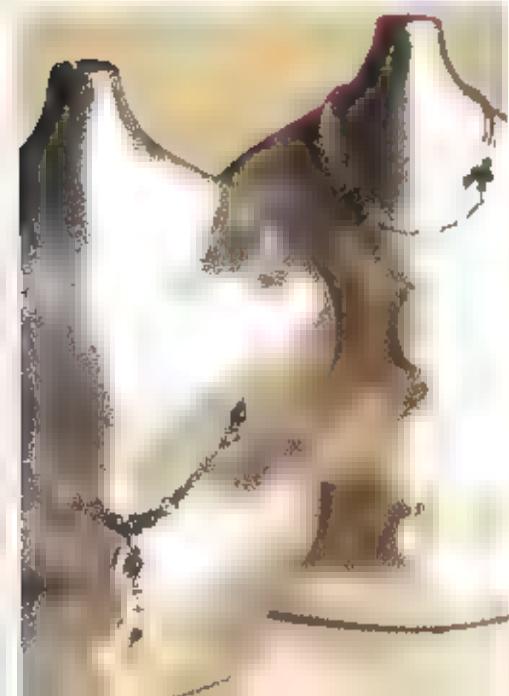
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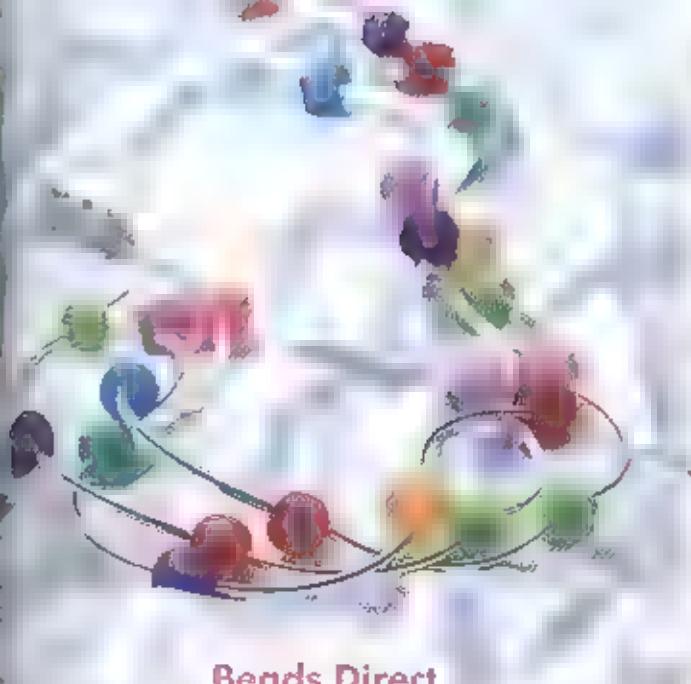
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Creative Beading is giving you the chance to win some of the projects featured throughout the magazine.



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To be in the running to win one of these great accessories a you have to do is write in 25 words or less why you should win that product. Send your name and address along with the accessory you would like to win on the back of an envelope to Beads Glorious Beads Competition No 18, Creative Beading, PO Box 8035 Glenmore Park NSW 2745. Please read terms and conditions of entry before entering.



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A Tale of Modern History

BY SHARON QUINN



My study of historical beads has been a great inspiration, but I am also inspired by an approach to various skills and techniques, rather than external stimuli.

IN A KINGDOM NOT SO FAR away lives a fair maiden beader by the name of Suzanne who shares with her lord in shining armour [Jason] a love that is entwined in a time where dynasties ruled, crusades were plenty, women always wore veils and bees was often served with breakfast.

Suzanne and Jason are medieval enthusiasts. Both are active members of a medieval re-creation society called The Society for Creative Anachronism (SCA), and both recreate crafts from the period. Jason is a blacksmith who custom makes medieval armour and Suzanne (our profile beader) handcrafts contemporary and historical accurate glass beads and jewellery.

Suzanne began making beaded jewellery after studying silversmithing as part of her teaching degree but it wasn't until she had completed a class with silversmith and jewellery master Kathryn Ward in 2003 that she was introduced to the world of glass.

"I mentioned to a friend I might buy a soldering torch and return to silversmithing and she introduced me to the farm ampwerk."

Now, the fully qualified art teacher creates and sells her glass work online to markets here and overseas, teaches one-on-one beginner classes, and in 2007 she was awarded an international scholarship to attend the annual conference, the



Viking strands

Gathering of the International Society of Glass Beadmakers in the United States

"The Gathering was a fantastic opportunity to meet other beadmakers that had known one another for almost five years. I stayed with two of my online friends and met many others. It was also a great opportunity for learning. The demonstrations were inspirational and informative but the highlight for me was the bead bazaar purchased and traded for incredible pieces for my glass collection and got to meet a lot of my glass heroes! One of my duties as a scholarship recipient was a volunteer at the bazaar so I babysat booths while people had breaks which gave me a great chance to circulate and chat to everyone. The whole gathering was an amazing experience."

Suzanne created a number of pieces for the conference including a chainmail necklace



which she has kept for herself and is now a favourite in her collection.

"I wanted to create a particularly eye catching piece of jewellery to display my beads at the Gathering, and thought that silver chainmail would complement those beads particularly well. I worked on it until two in the morning - get a bit obsessive and like to finish things in one sitting!"

"My interests are quite eclectic, so draw my inspiration from a lot of different areas. My study of historical beads has been a great inspiration, but I am also inspired by an approach to various skills and techniques rather than external stimuli. Often work on a series of beads to acquire and extend my skills, and I am always influenced by the range of colours available - there are significant differences between the colour palettes, depending on which brand of glass you use."

"I am always influenced by the range of colours available - there are significant differences between the colour palettes, depending on which brand of glass you use"





"There are various ways of approaching accuracy in recreating medieval crafts. I often take a photograph, real or from a book, and attempt to recreate the designs, techniques and colours used."

"I love the look of the glass in jewellery and this was only my second attempt at the Byzantine link. I had been working on a series of beads for a while that evolved from the flame design but the red and black colour scheme is not for everyone. So I played with it in blues, and then experimented with dichro and silver leaf in the background. As a result the idea progressed from flames to waves as the design and colours changed. I love the variety of textures in the surface - one half of the bead is glossy smooth while the other is richly textured."

Ever ~~though~~ Suzanne enjoys working in a multitude of different styles, her favourite type of beads to make are complicated masked dot beads called the 'Warring States' beads. Named after a period of time in Chinese history called the 'Warring States' (481-221 BC), these beads were distinguished by their raised dot decorations or 'horned eyes' formed by layering glass.

She is also very proud of a Viking necklace she completed last year that is an historically accurate set of 100+ beads from archaeological finds from the Viking period.

"There are various ways of approaching accuracy in recreating medieval crafts. I may take a photograph of a piece from a museum or an image from a book and attempt to recreate the designs, techniques and colours used. First however, I have to make a

decision whether to actually recreate an exact replica or whether to create a finished product depending on the period. May not be of a very high technique

standard or to try and create the best bead by copying the colour and design."

"Generally, that's what I do - use modern equipment so I can control the flame and use better quality glass - naturally the results are often better. There are many re-enactors who will try and make beads using period techniques. I would like to make a bead furnace and have the experience, but I would never expect to make beads for sale using that process."

"Another approach I frequently take is to make minor alterations, using techniques and colours from the period. For example, I have documentation for a blue bead with diagonal cuts in the side, and for a green tube with raked lines down the side. From that I may interpret and make a green bead with diagonal cuts, or a blue bead with raked lines, as all the techniques and colours were available at that time."

For those of you interested in recreating beads, Suzanne warns it's only a labour of love as there is a very small market for selling.

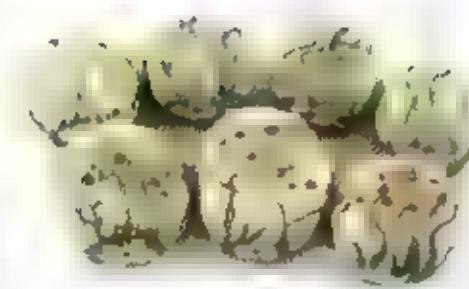
"My beads may sell once a year, at the SCAs Rowany Festival held over Easter, although I have on occasion completed custom orders for re-enactors overseas when they couldn't find a local source. Selling beads and teaching lampworking within the SCA is just a way to explore and combine a hobby of lampworking and historical re-enactment."

For selling and marketing her contemporary beads however, Suzanne found being active in online beading forums very useful. She particularly recommends the [Anie](http://www.beading.com) - an beadmaking forum, Lampwork Etc, for its online marketing conversations.

"Beading is a fast growing hobby in Australia, although not yet as popular as it is currently in the USA. Since I started I have seen beadmaking



Warring States beads





"Australia grows dramatically, and there is an active community, both online and through regular bead meets in various states."

"I have made some great friends through online forums - frequent Lampwork Etc, The Melting Pot, Wet Canvass and the Australian forum Glass Beadmakers. They have been a great source of inspiration and education for me. Lampworkers are so generous in sharing their ideas and techniques."

Suzanne sells her loose beads at a booth through Just Beads www.justbeads.com but visitors can also visit her own site www.solarflarecreations.com.au. Here not only will you find her full range of work, you will also find fascinating articles on lampworking and a great links page with reference sites for historical lampworking stones and more.

Suzanne Tate

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Email: beads@solarflarecreations.com.au

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PROJECT

MATERIALS

28 x 4 ring Round settings
SS19

4 x 3 ring Round settings
SS19

4 x 2 ring Round settings
SS19

2 x studs SS30

2 x earring clutchess

2 x Swarovski Rings
15.6mm PP18 Clear

6 x jump rings oval - 6.4
x 6mm

68 x jump rings - 0.6 x
3mm

2 x settings for Swarovski
4320 14 x 10

BEADS

36 x Swarovski round
stones 4.5mm Light
Amethyst

2 x Chanton stones SS29
Light Amethyst foiled

2 x 14x10mm Swarovski
Pear stones Clear foiled

TOOLS

2 pairs flat nose pliers

Cutters

Prong pusher or a flat
piece of metal

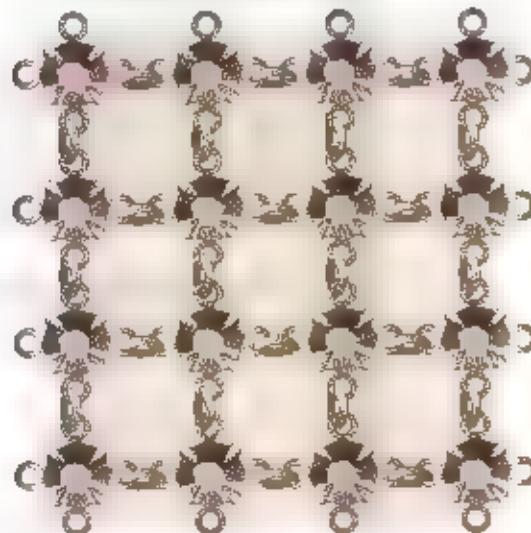
Pre made settings are a great way to learn and experiment with setting techniques for jewelry making. This earring design is from Benjamin's Crafts

STEP ONE

Set a Swarovski crystal in corresponding settings. Design note: When setting the stones, groove all the same shape (a cone shaped) as the setting in a piece of tube and fit the setting into this. Place the stone in the setting and close the prongs using the prong pusher or a flat piece of metal.

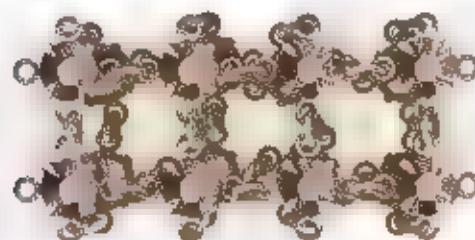
STEP TWO

Lay a light Amethyst setting out 4 x 4. Making sure to use 2 x 4 rings on bottom row and 2 x 3 ring settings alternately.



STEP THREE

After completing fold the two edges together and close using small jump rings.



STEP FOUR

Next add two loops at the top of the tube with an oval jump ring so that they line up with the four ring settings at the base of the tube. Connect Swarovski ring into the oval jump ring at the same time.



STEP FIVE

Using a second oval jump ring, connect earring stud to the Swarovski ring.

STEP SIX

Join the two 2-ring settings to the base loops. These will be the top ring settings of the earring.

STEP SEVEN

Using an oval jump ring connect the Swarovski Pear. Drop to the bottom two loops.



STEP EIGHT

Place the earring clutch on the back of the stud.

KITS Available

Benjamin's Crafts
868 Beaufort Street
Inglewood WA
Ph. 08 9370 2132



PROJECT

NECKLACE MATERIALS

1 x silver toggle
6 x silver bead cones
17 x 40mm silver eye pins
44 x silver head pins
16 x 5mm silver jump rings
18 x silver crimp beads
170cm Tigertail

BEADS

BEAD LIST 1
1 x 35mm grey shell donut
1 x 30mm tea quartz
2 x grey shell ovals
2 x burgundy shell ovals
2 x 6mm burgundy shell cones
2 x black freshwater pearl cones
2 x 10mm metallic pewter faceted glass beads

BEAD LIST 2

6 x 1 mm burgundy shell cones
6 x 8mm snowflake obsidian beads
8 x 8mm hematite beads
6 x claret freshwater pearls
6 x blue-black freshwater pearls
4 x charcoal shells rough cut square
6 x 8mm black faceted glass beads
16 x 2.5mm silver balls

Continued



This creation by Diana from That Bead Shop uses a wonderful selection of shell and pearl coins

STEP ONE

Make Dangles

Using 1 x head pin thread 8mm hematite to form a wrapped loop. This makes 1 x hematite dangle. Repeat this for all hematite beads. Repeat this for all blue-black pearls (bbd). Repeat this for all 8mm black faceted glass beads (btd). Repeat this for all 11mm burgundy shell ovals (srd).

STEP TWO

Using 1 x head pin thread 1 x silver 2.5mm bead, 1 x 8mm snowflake obsidian bead, form a wrapped loop. This makes one 8mm snowflake obsidian dangle (std). Repeat this for all 8mm snowflake obsidian beads. Repeat this for all claret pearls (cpd). Repeat this for all charcoal shell rough cut beads (csd). Tip: Place a small paper note in each drift of beads with code of each when you are stringing them to make it easier to follow pattern.

STEP THREE CONNECTORS

Thread 1 x head pin through each of the holes at the top and bottom of the grey shell donut so that the head is on the inside of the donut. Form a wrapped loop on the outside edge of the donut. This makes the donut shell connector.

STEP FOUR

With the rest of the beads (Bead List 1 and 2) string each one onto an eye pin forming a simple loop at the end. Use side cutters to cut off excess pin where required. This makes the rest of your connector beads.

STEP FIVE SIDE 1

Open 5mm jump ring, add on 1 x cpd - x hd - x bbd - 1 x side of a burgundy shell coin connector. Close jump ring. On second side of burgundy shell coin connector open a jump

ring add on - x hd - x std - 1 x csd and 1 x grey shell oval connector. Close jump ring.

STEP SIX

Open 5mm jump ring, add on - x btd - x std - 1 x bbd second side of grey shell oval connector and 1 x side of the tea quartz connector. Close jump ring. Open - x 5mm jump ring, add on - x cpd - 1 x std - x hd second side of tea quartz connector and one side of a black pearl coin connector. Close jump ring.

STEP SEVEN

Open 5mm jump ring, add on 1 x std - 1 x std - 1 x hd the other side of the black pearl coin connector and - x burgundy shell oval connector. Close jump ring. Open - x 5mm jump ring and add on - x csd - x cpd - 1 x bbd the other side of the burgundy shell oval connector and one side of a 10mm metallic pewter faceted bead connector. Close jump ring.

STEP EIGHT

Open 5mm jump ring, add on - x std - 1 x std - 1 x btd close jump ring.

STEP NINE SIDE 2

Open 5mm jump ring, add on - x std - 1 x std - x std one side of burgundy shell oval connector. Close jump ring. Open - x 5mm jump ring and add on - x hd - x cpd - x std second side of the burgundy shell oval connector one side of a 10mm metallic faceted bead connector. Close jump ring.

STEP TEN

Open 1 x 5mm jump ring, add on 1 x bbd - x std - 1 x bid the second side of the 10mm metallic faceted bead connector and one side of the donut shell connector. Close jump ring. Open 1 x 5mm jump ring, add on





1 x hd, 1 x bbd, 1 x ccd, second side of the
donut shell connector and one side of a
burgundy shell connector, close jump ring.

STEP ELEVEN

Open 5mm jump ring, add on 1 x std, 1 x
bpd, 1 x hd, the second side of the burgundy
shell coin connector, one side of a black pearl
coin connector, close jump ring. Open 1 x
5mm jump ring, add on 1 x std, 1 x ccd, 1 x
cpd, the second side of the black pearl coin
connector and one side of a grey shell oval
connector, close jump ring.

STEP TWELVE

Open 5mm jump ring, add on 1 x hd, 1 x
cd, 1 x bbd, close jump ring

STEP THIRTEEN – STRINGING

Cut Tigertail into six pieces of approx. metre
20cm in length

STEP FOURTEEN

Using one length of Tigertail, thread 1 x crimp
thread through loop of eye pin, back through
crimp, leaving a tail of 2cm, flatten or fold
crimp snugly against eye pin. Repeat this step
two more times on this eye pin – total of three
lengths on this eye pin

STEP FIFTEEN

Thread onto Tigertail 2 x 3mm silver ba
beads, 18 x 6mm faceted glass beads,
threading excess tail through the beads
Thread 2 x 3mm silver ba beads 1 x crimp
onto the Tigertail. Thread Tigertail through
second eye pin, back through crimp, thread ring
back through the silver beads and fold at the
black faceted glass beads. Tension to remove
gaps, folding crimp. Repeat this step on the
other two strands

STEP SIXTEEN

Thread eye pin attached to the stringing
section through wide end of 1 x bead cone,
form a wrapped loop at the narrow end
Repeat second end

STEP SEVENTEEN

Middle Stringing Section

Cut Tigertail into three pieces x 15cm
in length.

STEP EIGHTEEN

Take 1 x length Tigertail thread on 1 x crimp
thread through loop on eye pin, back through
crimp, leaving a tail 2cm, fold crimp snugly
against eye pin. Repeat two times on this eye
pin – total of three lengths attached

STEP NINETEEN

Thread onto Tigertail 2 x 3mm silver bar beads
18 x 6mm faceted glass beads, threading
excess tail through the beads. Thread 2 x 3mm
silver bar beads 1 x crimp onto the Tigertail.
Thread through second eye pin, back through
crimp and silver bars, black faceted glass
beads. Tension against eye pin removing gaps.
fold crimp, cut excess Tigertail. Repeat this step
on the other two strands

STEP TWENTY

Thread eye pin attached to the stringing
section through the wide end of 1 x bead
cone, form a wrapped loop at the narrow end
Repeat at other end

STEP TWENTY-ONE

Assembly

Open 1 x 5mm jump ring, add 1 x long
stringing section and 1 x piece of the toggle
Open top jump ring at Side 1, add other end
of long stringing section, close jump ring

STEP TWENTYTWO

At bottom end of Side 1 open last jump ring
add one side of middle stringing section and
close jump ring. Open the last jump ring on
the bottom of Side 2, add second end of
middle stringing section, close jump ring

STEP TWENTYTHREE

Open first jump ring on the top end of Side
2, add on second long stringing section, close
jump ring. Open bottom jump ring, add on



other end of second stringing section and other piece of the toggle

BRACELET

STEP ONE

Make Dangies

On x head pin thread 8mm hematite form a wrapped loop. This makes one hematite dangie std. Repeat this for a hematite beads. Repeat this for all blue/black pearls bbd. Repeat this for a 8mm black faceted glass beads bbd. Repeat this for a 1mm burgundy shell cones scd.

STEP TWO

On x head pin thread x silver 2.5mm ball x 8mm snowflake obsidian bead form a wrapped loop. This makes one 8mm snowflake obsidian dangie std. Repeat this for a 8mm snowflake obsidian beads. Repeat this for a cilicot beads scd. Repeat this for all charcoal shell rough cut beads cscd.

STEP THREE

Connectors

Using the same technique as in necklace use x eye pin, thread grey shell oval form a loop at the opposite end. Repeat for 30mm dark tea quartz, 16mm burgundy shell cones, 10mm metallic faceted glass

STEP FOUR

Stringing Section

1. Tie Tigerta into three pieces x 19cm in length. Use one length of Tigerta and thread on one end x p. Thread through loop of an eye pin and back through crimp leaving a tension end to crimp. Repeat two times more for total of three lengths.

STEP FIVE

Thread onto Tigerta 2 x 3mm silver ball beads, 8 x 6mm faceted glass beads, thread 2 x 3mm silver ball beads, 1 x crimp. Thread end of the Tigerta through second eye pin, back through crimp and a couple of beads. Tension and fold crimp. Repeat this step on the other two strands.

STEP SIX

Thread eye pin attached to stringing section through wide end of 1 x bead cap, form a wrapped loop at the narrow end. Repeat at other end.

STEP SEVEN

Assembly

Open 1 x 5mm crimp ring, add stringing section, 1 x piece of the toggle, close crimp. Open 1 x 5mm crimp ring, add other end of stringing section, 1 x cscd, x bbd, x bbd, one side of metallic glass connector, close crimp ring.

STEP EIGHT

Open 5mm crimp ring, add on x scd, x hd, 1 x cscd, second side of metallic glass connector, one side of dark tea quartz connector, close crimp ring.

STEP NINE

Open 5mm crimp ring, add on x std, x bbd, x hd, second side of dark tea quartz connector, and one side of burgundy shell cone connector, close crimp ring.

STRINGING SECTIONS

36 x 3mm silver balls

147 x 6mm black faceted glass beads

TOOLS ALL

Side/wire cutters

Round nose pliers

Crimping pliers

Scissors

LENGTH

Necklace 77.5cm

Bracelet 22.5cm

Earring 7.5cm

BRACELET MATERIALS

1 x silver toggle

2 x silver bead cones

6 x 40mm silver eye pins

5 x silver head pins

6 x 5mm silver jump rings
6 x silver crimp beads
45cm Tigertail

BEAD LIST 1

1 x 30mm dark teal quartz
x grey shell oval
1 x 16mm burgundy shell coin
1 x 10mm pewter metallic faceted glass

BEAD LIST 2

2 x 1 mm burgundy shell coins
2 x 8mm snowflake obsidian beads
3 x 8mm hematite beads
2 x dorel freshwater pearls
2 x blue-black freshwater pearls
2 x charcoal shells rough cut square
2 x 8mm faceted glass beads black
6 x 2.5mm silver balls

STRINGING SECTION

12 x 3mm silver balls
24 x 6mm black faceted glass beads

EARRINGS MATERIALS

2 x silver earring hooks
4 x silver eye pins
8 x silver head pins
2 x 5mm silver jump rings

BEADS

2 x 8mm hematites
2 x 8mm snowflake obsidians
2 x cloret freshwater pearls
4 x 8mm black faceted glass
2 x burgundy shells oval
4 x 2.5mm silver balls



STEP TEN

Open 5mm jump ring add on 1 x btd 1 x cpd 1 x scd second side of burgundy shell coin connector and one side of grey shell oval connector close jump ring

STEP ELEVEN

Open 5mm jump ring add on 1 x hd 1 x sld 1 x scd other side of grey shell oval connector second section of toggle close jump ring

EARRINGS

STEP ONE

Dangles

Using x head pin thread x 8mm hematite form a wrapped loop using x head pin thread 1 x silver ball 1 x 8mm snowflake obsidian form a wrapped loop using 1 x head pin thread x silver ball 1 x cloret freshwater pearl form a wrapped loop using 1 x head pin thread a black faceted glass bead form a wrapped loop

STEP TWO

Connectors

Using 1 x eye pin thread x burgundy shell oval form a loop at the opposite end using x eye pin thread 1 x black faceted glass bead form a loop at the opposite end

STEP THREE

Open 1 x 5mm jump ring add on 1 x hematite dangle 1 x snowflake dangle x

cloret pearl dangle 1 x black faceted glass bead dangle one end of the burgundy shell oval connector

STEP FOUR

Open eye at the second end of the burgundy shell oval connector thread on the one loop of black faceted bead connector close loop Carefully open earring hook loop add second end of the black faceted bead connector close the loop on the earring hook Repeat for second earring Designer note Bead reamer may be required to expand the holes in the pearls so that they can fit onto the head pins and eye pins

KITS: Necklace \$50.00, Bracelet \$25.00, Earring \$10.00, plus postage.

That Bead Shop

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MATERIALS

50cm Tigertail

2 x crimps

Clasp

BEADS

3 x Lace Beads

8 x 6mm Swarovski bi-cones
jet6 x 5mm Swarovski bi-
cones - jet36 x 4mm Swarovski bi-
cones - jet22 x 3mm Swarovski bi-
cones crystal AB16 x 4mm Swarovski pearls
jet**TOOLS**

Flat nose pliers

Cutters

Bead stopper

LENGTH 45cm

EARRINGS**MATERIALS**

2 x 15cm Tigertail

2 x crimps

1 pair earring hooks

BEADS

2 x Lace Beads

4 x 3mm Swarovski bi-cones
crystal AB4 x 4mm Swarovski pearls
jet

Make a striking set with these unusual hand made lampwork beads. They are now glass fibre, very delicate but strong and light for their size.

STEP ONE

Place a bead stopper on the end of the bracelet.

STEP TWO

Thread on 2 x 4mm bi-cones, 1 x 3mm bi-cone, 1 x lace bead, 1 x 3mm bi-cone and 2 x 4mm bi-cones and slide to the centre of the Tigertail.

STEP THREE

Complete one side of the necklace by threading on 1 x 4mm bi-cone, 1 x 5mm bi-cone, 1 x 4mm pearl, 1 x 3mm bi-cone, 1 x 6mm bi-cone, 1 x 3mm bi-cone, 1 x 4mm pearl, 1 x 5mm bi-cone, 1 x 4mm bi-cone, 1 x 3mm bi-cone and one crimp.

STEP FOUR

Repeat Step 2

STEP FIVE

Repeat from * to * in Step 3

STEP SIX

Thread on 1 x 4mm bi-cone and repeat from * to * in Step 3. Repeat Step 6 once.

STEP SEVEN

Finish with 2 x 4mm bi-cones

STEP EIGHT

Repeat Steps 3 to 7 on the second side of the necklace.

STEP NINE

Thread 1 x crimp, 1 section of the clasp. Pass Tigertail back through the crimp and tension to form a small loop leaving 1cm tail. Fold the crimp. Slide the beads down to the crimp so that the short end of the Tigertail is hidden inside the end beads.

STEP TEN

Remove the bead stopper from the end of the Tigertail. Thread 1 x crimp and second half of the clasp. Passing the Tigertail back through the crimp and the end beads tens on the wire to form a small loop ensuring there are no gaps between the beads before folding the crimp. Trim the excess Tigertail.

EARRINGS**STEP ONE**

Cut Tigertail in two sections each 7.5cm. Holding the two ends of one piece of Tigertail together, thread on 1 x 3mm bi-cone, 1 x 4mm pearl, 1 x lace bead, 1 x 4mm pearl, 1 x 3mm bi-cone and one crimp.

STEP TWO

Slide the beads down the Tigertail to form a small loop and fold the crimp. Trim the excess Tigertail.

STEP THREE

Open the loop in the earring hook, thread on Tigertail loop created in Step 2, close the earring loop. Repeat for second earring.

KITS \$42 for necklace \$22 for earrings. Available with gold or silver clasp.

Contact Helen

Telephone 08 9294 2639

www.aurorabeads.com.au

beadkits@tpg.com.au





Back in Black

PROJECT -- -- --

BRACELET MATERIALS

1 x toggle clasp
4 metres approximately 4 lb
or 6 lb Fireline

BEADS

54-56 x 4mm Glass Pearls B
10 grams Size 8 Matsuno
seed beads A
10 grams Size 6 Matsuno
seed beads C

TOOLS

Beading needle
Scissors

LENGTH: 18cm bracelet

The colours in this set remind me of the sun sparkling on the waters of the Great Barrier Reef. Create your own with this design by Donna of Gaujus Jewelz.

DESIGN NOTE

The instructions and materials are for the bracelet to complete the necklace and earrings allow a most triple bead materials for 45cm necklace and less than half for the earrings

STEP ONE

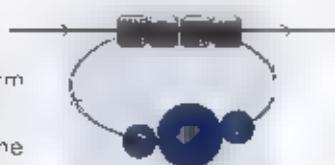
Thread needle using a double length of thread for strength

STEP TWO

Thread on 4 x C, 1 x A, 1 x B and 1 x A.
The C beads form the spine of the bracelet

STEP THREE

Leaving a tail of approximately 20cm
thread the needle back up through the
4 x C beads only



STEP FOUR

Pull the thread tight, ensuring that the tail stays

STEP FIVE

Add on 1 x C, 1 x A, 1 x B and 1 x A.



STEP SIX

Take the needle up through the last three C's added and include the next C bead only. Pull the thread tight and the set of three beads will sit neatly next to the spine of the bracelet. This will start to form a spiral effect



STEP

Repeat Steps 5 and 6 until you have the required length for your wrist, allowing for clasp. Design note: As you work keep the spiral loop to the right adding each new spiral to the left and pushing over to the right when completed. This will keep the spiral neat



STEP EIGHT

When you have reached the length required add on 7 x A seed beads

STEP NINE

Thread back through the A seed beads to form a circle, feed back down through the spine finishing with at least two slip knots between the beads. Cut the thread to finish

STEP TEN

To finish the second end, rethread the needle with the tail, adding on 7 x A seed beads and repeat Step 9

STEP ELEVEN

Add a jump ring to both ends of the bracelet through circle formed with seed beads and add the toggle

NECKLACE

Using instructions for bracelet, continue to work until length measures 36cm to 45cm. Attach clasp of choice

EARRINGS

Using instructions to bracelet complete two small sections approximately 3cm joining to ear hooks.

Bead Sisters

16 Handford Road, Zillmere Qld 4034
Ph 07 3265 6100
www.beadsisters.com.au



Black Friday



PROJECT

MATERIALS

1 x Tibetan Silver Pretty
Twist toggle
3m beading thread

BEADS

15 x 6mm Orchid Rd bi-
cones - Gunmetal
62 x 4mm Orchid Rd bi-
cones - Crystal
40 x 3mm Orchid Rd bi-
cones - Jet

TOOLS

Beading needle
Scissors
PVA glue

LENGTH 19cm

This geometrica, design uses a simple right angle weave
By Ange Dreams; designed for Crysta. Park.

STEP ONE

Sing 2m single
stic of beading
thread and needle
thread x 6mm
b-cone x 4mm
b-cone x 3mm
b-cone x 4mm
b-cone onto thread
Leaving a 5cm tail tie a double knot in the
thread to form a circle. Needle through last
exting 3mm b-cone. Diagram 1

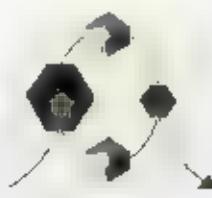
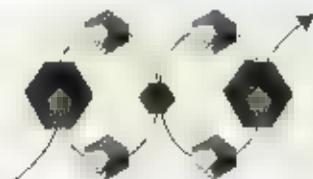


Diagram 1

STEP TWO

Thread x 4mm a-cone x 6mm b-
cone x 4mm b-cone taking thread
through 3mm b-cone from Step
Continue through b-cones until exting
6mm b-cone. Diagram 2



STEP THREE

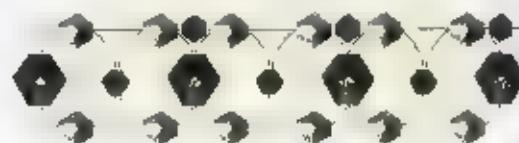
Thread on 1 x 4mm b-cone 1 x 3mm bi-
cone x 4mm bi-cone. Take thread through
the 6mm b-cone from Step 2. Needle
through b-cones until exting 3mm b-cone

STEP FOUR

Repeat Steps 2 and 3 until you have a total
of 15 x 6mm b-cones. Design note: To adjust
the length make sure you start and finish with
a 6mm b-cone

STEP FIVE

After Step 4 thread through the last 6mm
b-cone the next 2 x 4mm b-cones on the
outside of the bracelet. Add 1 x 3mm bi-
cone going through next 2 x 4mm b-cones
on the outside of the bracelet. Continue
adding 1 x 3mm bi-cone to the space at top
of the 6mm b-cone until the second last
6mm bi-cone at the other end. Diagram 3



WIN

this bracelet!

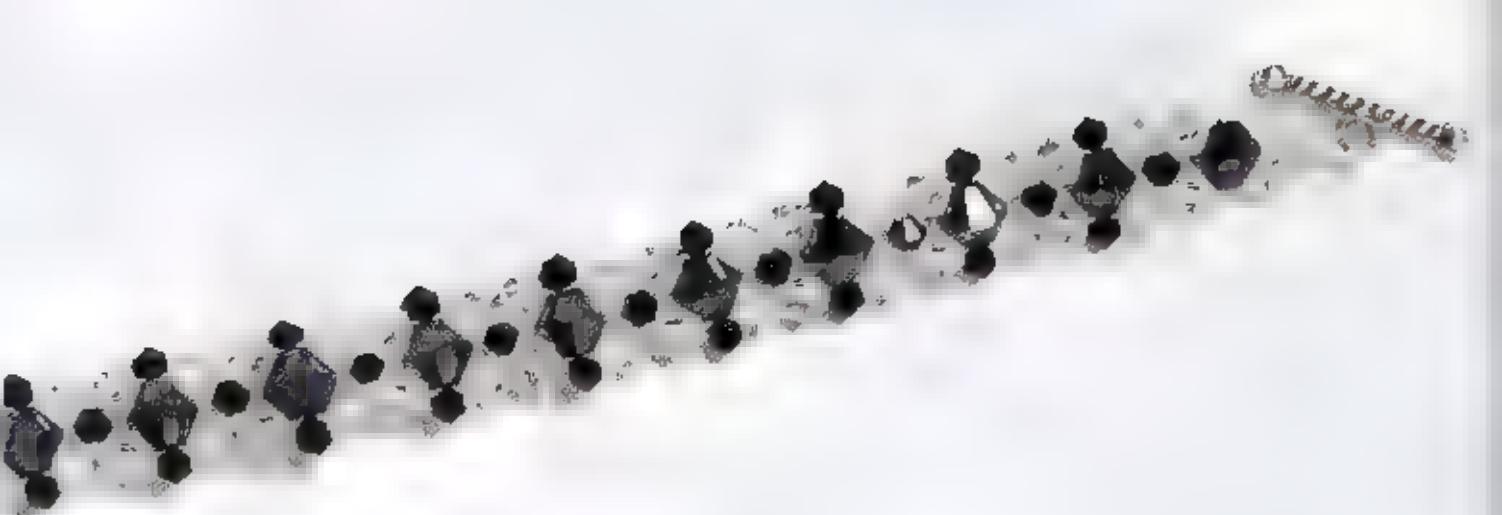
For details see our
Beads Glorious Beads
Competition on pages
66 and 67

Ruthie



Checkered Bracelet





STEP SIX

Repeat Step 5 on the opposite side

STEP SEVEN

Thread through 6mm b-cone at the end of the bracelet. Thread 2 x 4mm b-cones and one section of toggle. Go back through 4mm b-cone closest to the toggle. Add 1 x 4mm b-cone, threading needle through the hole on the opposite side of the 6mm b-cone. Repeat to secure and finish thread.

STEP EIGHT

Repeat Step 7 using the 15cm tag left at the start of the work to finish the second end

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It's All About the Beads ... or is it?

BY LINDA BERNHARDT

THIS ISSUE WE TAKE A PEEK AT WHAT IS NEW AND POPULAR IN THE LAND OF BEADING AND FIND OUT WHAT WE SHOULD BE SHOWING OFF BESIDES OUR BEADS



Above: Assorted strings of gemstone and pearl coin beads

THE DAYS OF SEEING ONLY GOLD and silver findings in bead stores are long gone. When once we were somewhat limited to a few bead related stores, the beading epidemic exploded a few years ago and with that sprouted many shopfront and online beading and jewelry making retailers. Nowadays, we not only have masses of exquisite beads to choose from, the range of findings and components available in Australia has greatly increased and continues to grow.

Many beading retailers now offer findings with various platings and finishes from silver and gold to copper, bronze, brass, rose gold, platinum, nickel, black nickel and the newest product to hit our shores - black silver. Having not seen or heard of this product before, had to make a trip to check it out - like Hittribe silver. Black Tha silver is 99 per cent pure silver. Besides the obvious colour difference, the main distinctness of Black Tha silver is the beautiful shiny finish - especially noticeable



Rhodochrosite with Black Tha Silver



on the pendants. This finish is stunning on the copper or findings that we are used to seeing as Hammered silver, for example. Chain head pins, ear hooks, spacer beads, clasps and flower pendants. These are high quality components and findings and will complement any piece of jewellery and make a wonderful change from gold and silver. Black Tha silver findings are very versatile as anyone with a preference to either gold or silver could wear black silver.

Also coming up trumps in the findings popularity contest are copper and non tarnish brass. Both of these have been used in jewellery for centuries and are still very popular today. Be a little careful of what sort of copper you are buying - there is a big difference between copper plate and 100 per cent copper. If you are not sure what you are buying, ask the supplier for more information.

Mixed metals are still popular and a great way to use up your odd bits and pieces.

Especially chain. Multi-strand necklaces continue to be a big hit and are a great way to use up scraps of chain of varying lengths, even if the chains of different sizes and styles. Just link up each piece of chain using beads with wrapped loops either side. You can be as subtle or as dramatic as you like. Chains also perfect for long opera style necklaces and saves you from using all your beads on such a long length. Again, using wrapped loops and a selection of beads, make necklaces as long as you dare. They can always be worn doubled over.

Chain can give a different look to bracelets and necklaces by simply cutting lengths of chain and threading Tigertail through the chain links. You can experiment with different chains, the larger the links the bolder the gather will be.

Hammered chain and findings are hot this season. Hammered chain with larger links can also be cut and used as joiners or hoops in your designs if you haven't got any hammered hoops on hand. There are some stunning hammered clasps and toggles out there, don't hide them in your jewellery. Large, gorgeous clasps should be shown off. Try putting them at the front or on the side of your designs rather than at the back.

Large pendants and beads have been very popular all year, and as mentioned above, metal links and joiners are certainly a 'must have' item in your bead and findings collection. Of course, if you are not that keen on the large oval or round metal joiners and pendants, there are plenty of alternatives out there. Gemstone donuts are available in a few different sizes. These are available dried or unstrung. Don't be afraid of going for the unstrung variety - they are easily incorporated into your designs by fastening them with wire, leather, suede, chain, Tigertail or whatever else you may have handy. Just experiment a little. Glass rings and donuts and crystal rings are also very versatile as they can be used as feature beads, pendants or joiners. Swarovski cosmic rings and square frames also can

Large pendants and beads have been very popular all year, and metal links and joiners are certainly a 'must have' item in your bead and findings collection.

Above right: Hammered chain flower necklace. Focal by Wendy Head. Necklace made with cuttings of fine chain, threaded onto Tigertail between faceted Amethyst rounds and Blue Zirconia Swarovski crystals. Resin flower focal by Wendy Head. Picture with matching faceted amethyst and Swarovski earrings.



The newest Swarovski colour additions to hit the market are sand opal and mocha crystals and dark brown Swarovski pearls.

Square rings are fab if you want to add a bit of bling to your creations and they make fantastic joiners.

Continuing with a rounded theme, go for corn, dome, lens or lentil shaped beads rather than rounds this season. These shapes are all readily available in glass, crystal, gemstone or handmade form. It's just a matter of choosing the sizes and colours that you would like. Rounds are always handy to have, but if you tend to buy the same thing, maybe try the abovementioned shapes to add a bit of variety to your designs.

The newest Swarovski colour additions to hit the market are sand opal and mocha crystals and dark brown Swarovski pearls. Both the dark brown pearls and the mocha crystals are a very rich brown, quite stunning especially with gold or copper findings. The sand opal is a little harder to describe. It's a pale, slightly milky beige, it's along the lines of the grey opal, but with yellowish beige tones. Sand opal does look very classy with the new mocha crystals, but would also look gorgeous with shades such as garnet, purple velvet and a mixture of browns. Sand opal is a colour that would be very versatile as a 'third colour'. It is perfect to break things up a little without taking the focus off your primary colours, but is very classy on its own.

Above: *Wendy's 'Garnet Burnt' necklace* featuring corns, lentils & lentil shaped beads and gold coloured zirconia beads strung on 1mm + 1.5mm strands

So you see, it really isn't just about the beads. Of course our precious beads are a major ingredient, but eye-catching findings are equally important and play an essential role in your designs. Don't hide them. Show off your findings and components this season and don't be afraid to mix metals. Adding another type of finish to your collection isn't going to do any harm now, is it? What a good excuse to go bead shopping!

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- Borosilicate Halo Heaven and infinity beads www.beadworx.com.au
- Black Thai Silver www.cosmicbeads.com.au
- Swarovski Square Rings (Frames) www.crystalpark.com.au
- Lampwork Lentils and lozenge shaped beads www.glassandspinners.com.au
- Clasps in various finishes and patterns www.potteryclay.com.au
- Unusual beads and pendants www.uniquebeads.com.au
- Gemstone and Paint Donuts www.beadsvenue.com.au

*Black Thai silver and gemstone corns courtesy of Cosmic Beads
All jewellery by Linda Bernhardt*

Joining the Links

SARAH EZZY DICKSON FINDS THE LINKS BETWEEN MODERN DAY AND CENTURY OLD CHAIN.

The first chain-making machine was invented in the mid-1700s, and the process of chain making was mechanised around 100 years ago.

CHAIN HAS BEEN AROUND for centuries and is utilised in many ways. For bearing load-bearing and our favourite adornment. The oldest examples of chain were found in Babylonia, now Iraq, where royal tombs held gold jewellery dating to around 2500 BC. Among the treasures found were intricate loop-in-loop chains, which is a technique that was quite popular throughout the Mediterranean and Western Asia that eventually spread all around the world.

The Ancient Egyptians also used gold chains as jewellery, modifying the single strand chains into chokers and broad collar style necklaces, which were often buried with their proud and often wealthy owners. During the era of the Roman Empire, only women were permitted to wear gold chain necklaces. By the end of the second century a new technique known as gold plating became popular, with tame chain that had

a different face-like appearance. People also began adding coloured gemstones between the links of chain to make it more decorative. During this time it became fashionable to wear many chains at once, showing women to display their wealth and status in society – ornate, decorated chains with charms and gemstones were worn by the very wealthy and higher classes, while the middle or lower classes would only wear a single, plain chain.

Chains have been a popular choice of adornment ever since Henry VI would present heavy chains to those he favoured and in the early Sixteenth Century men became interested in draping themselves in often bulky gold chains to display their wealth and social standing. The 1930s saw Coco Chanel, an important dictator of style and fashion, have many people embellishing their persons with waist-length chains of varying thicknesses.





One of the most popular chain adornments is that of a religious symbol, which depending on your religious standing could include a cross, the Star of David or even a pentagram. These symbols are often worn to ward off evil, bad luck and the devil – or simply to show where your religious beliefs are.

These days, handmade chains are a luxury. The first chain-making machine was invented in the mid-1700s, and the process of chain-making was mechanised around 100 years ago, eliminating much of the cost involved in purchasing high-quality precious metal chains. Chains used in jewellery are typically made from gold or silver, however platinum, palladium and steel are also widely used. These particular metals are used due to the fact that they keep their intricate shape while retaining their strength and require minimal maintenance to keep their shine. Plated chains are also popular and can come in many different finishes, such as gold, silver, nickel or antiqued tones. The base metal for most plated chains is either copper or brass as these materials are fairly easy to come by, and are also considerably cheaper than precious metals.

Mass-produced chains are created on specialised chain machines using round, oval or square wire and can be made in a variety of patterns. Wire is fed continuously into the machine where it is wrapped around specifically shaped steel formers. The wire is then cut, and the next link is interwoven as the wire is fed again. Modern machines allow the links to be automatically welded together by laser or a microplasma welding torch, but more commonly the links are soldered in a belt furnace after the chain has been manufactured by machine.

Specific chain designs require different treatments after manufacture, such as tilingbone which requires a flattened profile

which is achieved by rolling the finished chain through a rolling mill. Facets on chain can also be produced by way of diamond machining, in which the finished chain is cut or filed to produce bright, clean facets. Complex chains can also be produced by bending and interlocking patterned stampings of metal. It is also possible to produce lightweight, hollow chain through the use of a small tube around a base metal core; after the chain has been manufactured, the base metal core is leached out in acid.

There are many different styles of chain available:

- Trace is considered to be the simplest style of chain and the links are typically uniform in shape and thickness.
- Belcher is similar to a trace chain, but the belcher chain links are wider than the thickness and are generally round in shape.
- Curb chain links interlock with each other when the chain is laid flat, and are often filed to achieve facets on both sides.
- Rope chain creates an effect of two twisting strands twisted together, created by many small links which are not completely closed. However if one link breaks the rest of the chain may come undone as well.
- Figaro is a popular variation of curb chain where a number of standard links precede one elongated link.
- Snake chain is a very tightly linked chain that has a round or square cross section, and has the appearance of a strand of bread or rope depending on the thickness.
- Herringbone has quite a liquid effect and is formed with V-shaped links that enable it to lie entirely flat.
- Box (also known as briolette chain) is similar to a belcher chain except the links are tighter and are square in shape.

Mass-produced chains are created on specialised chain machines using round, oval or square wire and can be made in a variety of patterns

FEATURE

Crocheted chain is made by using a crocheting needle and often has a slightly random appearance, as not all loops created are the same size.

- Bead (also known as ball) chain is formed with small beads of metal joined together by small lengths of wire no longer than each bead
- Byzantine chain is very reminiscent of ancient chain and is formed by having a double link in a chain of circular links, with crescent shaped links enclosing the doubles
- Spiga chain has figure eight shaped links to form a three dimensional chain that feels quite square and has a pointed appearance
- Fancy chain is usually made from unusually shaped links joined together – for example heart shaped links or with every second link set with a gemstone
- Cable sometimes also known as anchor chain copies the style of chain that holds an anchor on a ship, oval links with a horizontal link to divide each oval

Most chains have a fluid-like feel to them which is desirable for most wearers of jewellery chain; however some types of chain can have fixed links, limiting their movement. These particular styles of chain can be good to use if you wish to keep items in your jewellery pieces separate when the jewellery is worn although fixed link chain can sometimes break from having too much pressure applied to it.

Chain can also be made from crocheting or weaving wire which gives the chain an intricate appearance, and usually results in quite a lightweight but strong chain. Once

the crocheted or woven chain is made it is then passed through a drawplate to reduce the size of the chain which also helps to increase strength. Crocheted chain is made by using a crocheting needle and often has slightly random appearance as not all loops created are the same size.

A popular form of chain weaving is called Viking weave, where wire is woven around a mandrel and knotted together similar to the twisted style of knitting that some may be familiar with if they knit with wool. Some Viking weave necklaces may contain up to 18 metres of wire so it's best to use smaller pieces of wire and join them together as you're weaving. This can be done without solder as this style of weaving locks in the ends of each piece of wire which in the finished piece can be quite hard to detect. Examples of this style of chain have been found at various archaeological sites in Scandinavia dating back to the Tenth Century AD, however similar chains have been found in other areas of the world, meaning this technique may not have been unique to the Vikings.

Chain no matter the type will always be fashionable to use in jewellery even though sizes and lengths may vary over the years. It is a versatile product that can be incorporated into many jewellery items such as bracelets, anklets, hair accessories and so on. It can also be used with wearable items such as handbag and singlet straps or sewn onto clothes for added styling. Chain is sure to never go out of style.



Finishing Designs

EVER GET FRUSTRATED WITH just how to finish your creation? What sort of closure to put with your design? It's easy when the book or projects tell you which ones to use. What about when you simply create from scratch? There will come a time when that is just what you will want to do to create for yourself without following a book.

Knowing a little about different types of closures will assist you in just how to choose the bits and pieces that can go together.

Everyone at one time had to start at the beginning, even pros and designers were once beginners.

Finishing off your piece of jewellery can make the difference to just how it looks. Does it look like a professional or not?

When collecting your beads and bits, also consider the type of finish that matches your design. Some things to consider for your finishing:

The types of materials being used to create your design

- semi-precious gemstones?
- Mixed media?
- Glass beads?
- Wire work, Tigertail threads?

The weight and length of the finished piece

- What weight?
- Bold and heavy?
- Long or short?

The desired function you are creating

- It's going to be delicate?
- Single or multi-strands?
- Earrings?

Will your design include findings such as

- Plated metal findings?
- Sterling silver?
- 9 carat plus gold?

Using plated findings, adding a sterling silver closure can be a choice, yet consider the finished effect. In some pieces, using a combination of metal finishes can work to the characteristics of the design, or can have an opposite effect of looking "is not right".

There are various ways to finish pieces of work off.

Having an idea of the different types of categories can make a huge difference in deciding just which choice you make.

Basically findings are the components which provide the structure, bonding blocks to putting together your creation. Closures/finishing come under these categories.

TYPES OF FINISHINGS

Closures come in so many different types, sizes and finishes.

- Base metal findings
- Silver, sterling, PMC
- Gold - various grades
- Plastics
- Feature pieces - gemstone incased in the closures

Then just to add to the confusion of things at times are the various names used to describe these numerous finishing closures.

- Adjustable end clasps for thick cords
- Barre clasps
- Multi-strand clasps
- Box clasps
- Side and interlocking clasps
- Coil clasps for leather and thick cords
- Snap clasps
- Door knockoff clasps
- Spring ring clasps
- Parrot clasps
- Toggle clasps
- Hook and eye clasps

As you can see, there are quite a number and the above list is but a small cross-section of many types.

The types of material you are using in the first place will affect the type of closure that you will include in your finishing.

BASIC FINISH - ATTACHING A PARROT CLASP TO TIGERTAIL

- 1 After having created your design, you then need to finish with a closure of some sort. Thread the crimp onto your Tigertail.
- 2 Thread the parrot clasp onto the Tigertail.
- 3 Gently bend the Tigertail back over itself to thread back through the crimp.

- 4 Continue to take the Tigertail through the crimp until the distance between the parrot clasp and the beads is small.
- 5 Using either a crimping tool or chain nose pliers flatten the crimp. Trim excess Tigertail.
- 6 You have just finished your design. Now it is ready to wear.

These are a couple of the most commonly known and used closures in jewelry findings.

Parrot Gases



Parrot clauses come in different styles
Think of a parrot's beak and this will
be the key to recognising these types of
closure findings.

These types of closures can be used as a feature piece of the design as well as the closure. They tend to be a bit easier to open and close. Plus they also come in different finishes and sizes.

Section 5.2



WV. DIRECT

Peals, Crystals, Ideas, Semi-precious, Stringing, Books.



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Torna e classes

These types of clasps are the most common used in jewelry making. Clasps come in various sizes and finishes like gold, silver, nickel, bronze, etc. Match the size and metal finish to your design. If you are creating a design using expensive precious stones, then finishing with sterling silver or gold would be more suitable than using plated metal that can tarnish over time. The disadvantage to these types of closures is that they can prove to be a challenge for some people to open and close. Split rings are often used with these types of clasps.



This tutorial was written by Philo Smith at Flory Valley Bits & Things
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PROJECT

TOOLS FOR ALL

Round nose pliers

Cutters

Chain nose pliers

10 artful projects using wire wrapping, coiling and Swarovski shine designed by Wishware Beads

1. BLACK MOTHER OF PEARL NECKLACE

MATERIALS

1 x 22 gauge non tarnish wire gold plated
2 x 6mm twisted jump rings gold plated
2m crimped chain gold plated

BEADS

1x Mother of Pearl diagonal drilled square set

6 x 6mm Czech black glass pearls

5 x 4mm Czech glass rondelle spacers black

4 x 8mm Swarovski crystal bi-cones jet black

2 x metal weave beads gold plated

4 x 4mm flat freshwater pearl spacers silver

1 x 5x10mm clear Czech glass teardrop

1 x gold plated swivel parrot clasp 15mm

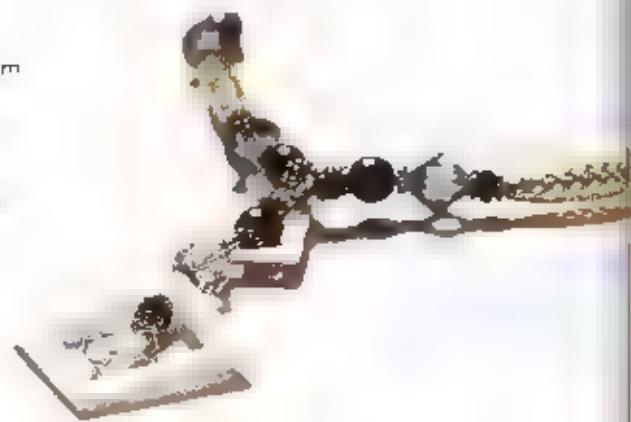
1 x 8mm Swarovski crystal donut clear

28 x 4x1mm antique gold daisy spacers

BLACK MOTHER OF PEARL

STEP ONE

Cut 50cm 22 gauge wire approxmately 5cm from one end wrap teardrop making sure to leave enough on each side to enable the teardrop to be able to dangle. Thread on top of this 1 x 4mm jet black rondelle with daisy spacers. threading wire through top hole of the large diamond Mother of Pearl piece threading on the bead in between and up through the small diamond piece incorporating 1 x 6mm Czech glass pearl in the middle



STEP TWO

Using remaining wire cut 1 x 40cm and 2 x 5cm lengths. Using 40cm piece wrap around the top of the small diamond. wrapping excess wire to back. Thread appropriate beads refer to the diagram then using 5cm pieces wrap a small coil at the end to stop the beads from moving around

STEP THREE

Using round nose pliers create eye of the end. attach parrot clasp onto one side and crimped chain to other. Wire wrap remaining 6mm black pearl with daisy spacers onto the end of the crimped chain

2. GOLD PLATED CURVE BRACELET

STEP ONE

Using basic instructions on wrapping loops. wire wrap beads to be placed between curved tubes. refer to the diagram for direction of the beads. Make sure that the curved tubes are placed around the right way. On the last section of beads wire wrap the swivel parrot clasp



2. GOLD PLATED CURVE BRACELET

MATERIALS

3 x curved twisted connectors gold plated
45cm x 22 gauge non tarnish gold wire
1 x gold plated swivel parrot clasp

BEADS

3 x 8mm jet black Swarovski crystal donuts

6 x 4mm Czech glass black rondelles

12 x 4x1mm antique gold daisy spacers

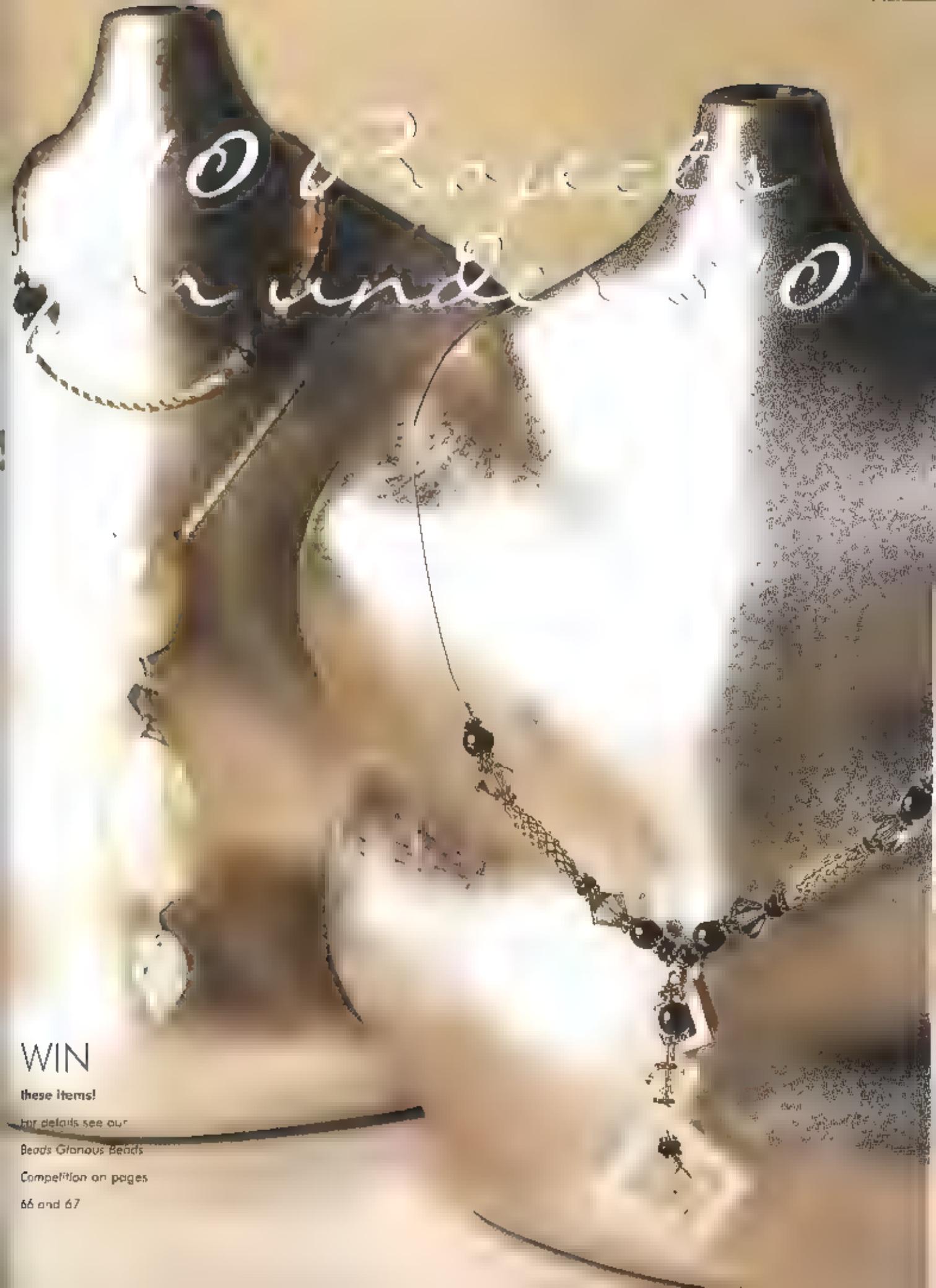
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Competition on pages

66 and 67

3 PEARL SHELL NECKLACE MATERIALS

30cm x silver plated snake chain

5m x 22 gauge non tarnish silver wire

2 x twisted silver plated jump rings 6mm

1 x hook and eye clasp silver plated

2 x tube crimp silver plated w/loop

3 x silver plated cabochon backings

BEADS

1 x large oval shell cabochon

1 x small oval shell cabochon

1 x 8mm Swarovski black diamond shade bi-cone

1 x 18x13mm teardrop AB

3 PEARL SHELL NECKLACE

STEP ONE

Taking shell cabochons and backings glue two onto the back of the large cabochon and one onto the smaller one.

STEP TWO

Cut 2 x 25cm lengths 22 gauge wire. Make a loop with round nose pliers adding in to the base of one of the large cabochons. Wire wrap around trimming one of the wires off and with the remaining wire bend it into a loop attaching the 18x13mm teardrop using a daisy spacer. Wrap this around to complete the loop.

STEP THREE

Using second piece of wire wrap into another loop attaching to the other cabochon backing.

Wrap 8mm silver shade Swarovski crystal bi-cone attaching smaller cabochon at the top.



STEP FOUR

Thread snake chain through top loop of cabochon backing. Attach silver plated tubes with loop onto the end. Attach hook and eye clasp using twisted jump ring.

4 BLACK AND WHITE CURVED NECKLACE

MATERIALS

8 x curved tubes gold plated

1 x swivel parrot clasp gold plated 15mm

1 x 8mm jump ring twisted gold plated

22 gauge non tarnish wire gold plated

26 gauge non tarnish wire small amount

BEADS

6 x silver shade 8mm Swarovski crystal bi-cones

14 x 4mm Czech glass jet black rondelles

1 x Swarovski crystal black diamond round connector

1 x 5x10mm Czech glass crystal teardrop jet black

28 x 4x 1mm antique gold daisy spacers



4 BLACK AND WHITE CURVED NECKLACE

STEP ONE

Cut a 15cm length of 22 gauge wire and wrap the teardrop onto the end. Thread 4mm rondelle and then wrap then wrap again bringing in the 8mm clear flower as well. Wire wrap the jet black 4mm above as well incorporating the twisted wire curved tubes at the very top. Make sure the tubes are sitting on opposite sides to each other.

STEP TWO

Continue wire wrapping, resting in between the sections of twisted wire, placing the curved tubes on opposite sides. Refer to the diagram for direction in regards to the placement of the beads.

STEP THREE

Attach clasp onto the ends. To stop centre curved tubes moving, wrap a small section of 26 gauge wire onto centre two curved tubes.

5. BLACK AND WHITE WAVE NECKLACE MATERIALS

2 x white wave pieces

2 x black wave pieces

50 x 4mm silver plated bead caps flower shape

80 x 2x2mm silver plated crimps

2 x 8mm twisted jump rings silver plated

2 x Charlotte ends silver plated

1 x hook and eye silver plated clasp

Tigertail - wavy

BEADS

14 x 4mm Swarovski crystal black bi-cones

12 x 4mm Swarovski crystals clear AB

4 x Swarovski crystal bi-cones silver

10 x 4mm filigree balls silver plated

6 x 4x1mm daisy spacers antique silver



6. CRYSTAL CHAIN DANGLE EARRINGS MATERIALS

22 gauge wire gold plated

10cm crimped chain gold plated

1 pair 4mm gold plated clear AB ear studs

BEADS

2 x 8mm Swarovski crystal bi-cones clear AB

4 x 4mm Heishi rondelles gold plated

12 x 4mm daisy spacers antique gold

2 x 8mm Swarovski crystal donuts clear AB

2 x 8mm Swarovski crystal donuts Jet Black

5. BLACK AND WHITE WAVE NECKLACE

STEP ONE

Taking wiggle Tigertail crimp beads along wires at random intervals; in this example, the following crystals have been crimped on: 1 x white with filigree balls, 1 x black and silver bi-cones, 1 x black with silver bi-cones, 1 x white with clear AB bi-cones.

STEP TWO

At the ends insert into a Charlotte end and crimp wires into two lots of two. Attach clasp onto section at the end with a twisted jump ring.



6. CRYSTAL CHAIN DANGLE EARRINGS

STEP ONE

Using a 10cm section of 22 gauge wire, form an eye using round nose pliers; thread 4mm earring stud. Wrap on the other side and trim off the ends. Thread on an 8mm clear AB bi-cone along with daisy spacers, and repeat for the other earring.

STEP TWO

Cut the crimped chain into the following chain segment lengths: 4 x 1, 2 x 2 and 2 x 3.

STEP THREE

Using section created in Step 1, start a wrapped loop with round nose pliers, thread on 1 x 1 chain length, 1 x 2 chain length, before completing wrap. Cut two pieces of 22 gauge wire. Wire wrap the 8mm donuts 1 x clear AB and 1 x Jet black, add one

chain segment length, three chain segment length to finish the earring dangle. Refer to the photograph for direction.

STEP FOUR

Repeat for second earring.



7. SILVER WIRE WRAPPED CURVE BRACELET

MATERIALS

1x silver plated bracelet base with curves
40cm length 22 gauge artistic wire non tarnish

BEADS

3 x 5x7mm frosted rosebuds matte AB
2 x 8x3mm Jetz black rondelles
1 x 6mm fire polish crystals clear AB
3 x 4mm Czech glass rondelles Jetz black
2 x Swarovski crystals 6mm clear/silver
1 x 3mm Swarovski crystal black diamond
1 x 6mm Swarovski crystal clear
2 x 6mm Swarovski crystals AB
1 x 4mm Swarovski crystal silver CAD
1 x 4mm Czech round half silver
14 x 4mm silver plated Heishi rondelle spacers

9. LOVE HEART HOOP DANGLE EARRINGS

MATERIALS

1 x earring loop silver plated with heart
12 x silver plated head pins
20cm x 22 gauge non-tarnish wire silver plated length
15cm x 1mm Belcher chain silver plated

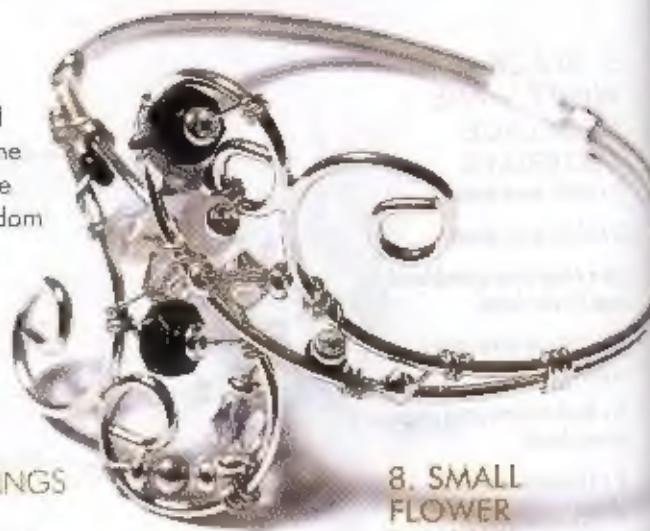
BEADS

2 x 8mm Swarovski crystal black donuts
2 x 8mm Czech fire polish donuts black copper
2 x 4mm Swarovski Jetz black crystal bi-cones
2 x 3mm Swarovski crystal silver shade rounds
2 x frosted rosebuds fire polish clear AB matte

7. SILVER WIRE WRAPPED CURVE BRACELET

STEP ONE

Using 20cm 22 gauge wire, twist around the base a curl; wire wrap beads from one section to the other. For this design I have put the beads onto the bracelet in a random order, but I have tried to make it even in colours using black on each side etc.



8. SMALL FLOWER DANGLE EARRINGS

STEP ONE

Cut Tigertail into 2 x 25cm sections, thread through loop on Swarovski crystal ear stud. Thread a crimp onto both strands and then thread on the beads as according to the diagram with a crimp on the other end. Cut off and repeat for the other ear wire.



9. LOVE HEART HOOP DANGLE EARRINGS – BLACK DIAMOND/CLEAR

STEP ONE

Place beads on head pins and form loops. Cut the chain into 2 x 3cm, 2 x 2cm sections; 2 x 1.5cm length sections.

STEP TWO

Using 22 gauge wire cut 2 x 7cm sections, form an eye loop at the base, linking on one each of the lengths of the small Belcher chain and finish loop wrap. Thread on one of each of the types of head pins so that they all bunch outwards and then make into a wire wrapped eye at the other end.

STEP THREE

Thread the cluster of beads with chain extending from the middle onto the love heart loop so that it sits at the bottom before the

8. SMALL FLOWER DANGLE EARRINGS

MATERIALS

1 pair Swarovski silver shade crystal ear studs
4 x silver plated crimps
5m 44x7 Tigertail black strand

BEADS

2 x 7mm black flower sliders silver
2 x 8mm Swarovski crystal donuts black
6 x 4x1mm daisy spacers antique silver

heart; using 22 gauge wire make a small coil, and glue into position so that there is no movement in the beads.



10. TWISTED CHANDELIER EARRINGS MATERIALS

6 x gold plated diamond head pins

1 pair gold plated ear wires

1 set teardrop twisted chandelier components

BEADS

6 x 8mm Swarovski crystal black diamond bi-cones

6 x 4mm Jetz black Czech glass rondelles

18 x 4x1mm antique gold daisy spacers



10. TWISTED CHANDELIER EARRINGS STEP ONE

Taking head pins thread 8mm silver shade bi-cone, Jetz black 4mm rondelle along with daisy spacers onto each one; form a loop. Attach one each onto the teardrop chandelier earring components; attach the ear wire to top.

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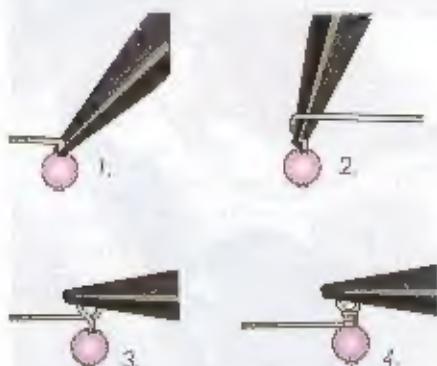
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BASIC INSTRUCTIONS

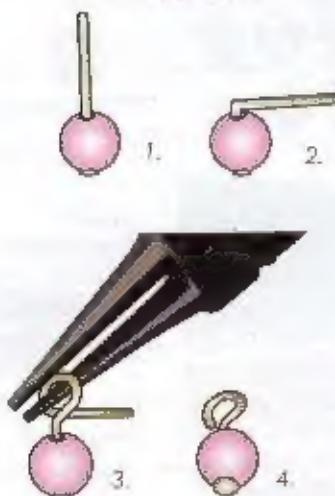
WRAPPED LOOPS



Using roundnose pliers grip wire above bead press with fingers to right angle. Place pliers in upright position and pull wire over top of pliers and back to right to form neat round loop. The size of your loop will vary on where you place the pliers on the wire.

So when wrapping a number of loops that you require the same size, draw a line across your pliers with a ink marker at the point you wish to wrap at. Move pliers to hold loop just formed. Pull wire firmly up to bottom of circle and wrap wire in tight circle motion around wire above bead, cut and trim excess wire.

LOOP TURNING AND TRIMMING



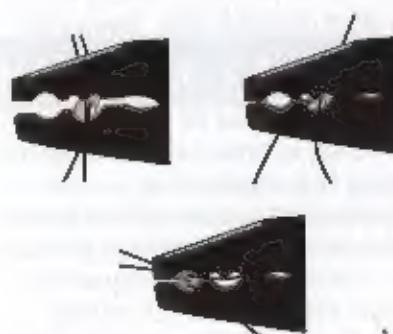
Cut head or eyepin leaving approx 1 cm of wire above bead (or as project instruction). Bend to right angle. Grip tip of wire with round nose pliers and curl inwards to bead hole moving slowly place downward pressure to get a rounded shape that sits directly above bead hole.

BEAD CONES



Create a wrapped loop as in diagram 3, on one end of wire. A "wrapped loop" is better than a loop as this will stop stringing from slipping out. Place stringing onto loop, attach using knots or crimps as per your necklace design. Slip wire and stringing into cone as high as possible. Create a second wrapped loop on the top of the cone using wrapped loop instructions, do not forget to add clasp if needed before completing wrap.

CRIMPS



Position crimp and wire in pliers cup shaped hole. This is usually closest to handle. Squash crimp. Move squashed crimp to circle shaped hole at front of pliers, with cup facing sideways like a back to front "C" gently compress to form a ball. Test to ensure crimp is secure.

STOPPER BEADS



A stopper bead is used to temporarily secure beads at the start or finish of work. Choose a different colour bead than your work unless it is to stay in bead work. Leave approx 10 - 15cm of thread and go back through bead in the same direction a couple of times for tension. To remove after work is finished roll bead in your hand and loosen with your needle.

OPENING AND CLOSING JUMPRINGS



To open a jump ring grasp the open ring either side of the opening with flat or chainnose pliers. Bring one pair of pliers toward you and push the other away. To close a jump ring reverse this movement. Apply slight pressure inwards on rings that are widely opened. Never pull rings apart outwards as this will distort shape and weaken jump ring.

HOW TO MAKE A LOOP EYEPIN OR WRAPPED EYEPIN



Cut a section of wire at least 3 cm longer than the bead/s you wish to use, turn a simple loop on one end, thread bead/s complete with a simple loop for the second end. To wrap eyepin cut wire 4 cm longer than the bead/s to be used, turn a wrapped loop on one end of wire, thread bead/s, complete with a wrapped loop for the second end, do not forget to add next link or clasp before completing.

CHARLOTTES



Thread tiger tail or thread through charlotte hole. Place a flattened crimp on tiger tail or knot thread so that it sits in the cup area. Trim excess. Using chain nose pliers fold cup sections together.